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VOGUE REAL-LIFE FASHION GUIDE

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**HOW TO
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FOR
THE LIFE
YOU LEAD**

Anna Ford's
fashion and **beauty** life

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what to wear when



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VOGUE **REAL-LIFE FASHION GUIDE**

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Dress Design by Yuki Photo by John Leigh Hair by Roger at Neville Daniel, New Cavendish Street, Make up by Sue Mann.

'Tourterelle' gaberdine skirt
'Manchot' wool cardigan
'Montreux' voile shirt

Shoulder bag and necklet from
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what's in store

SOUTHERN COUNTIES

Looking for the name

You will find an excellent selection of *Dior* clothes at Ambers, 94 Sycamore Road, Amersham – which is not surprising as it's run by an ex-Dior model – and also at Campus, 44/45 High Street, Oxford; Joshua Taylor, City Centre, Cambridge; and Hanningtons, Brighton. Dior accessories at Chic at Carmelle, Central Square, Cardiff and Dior jewellery at Edna May Hughes, 50 High Street, Marlow. For *Bill Gibb* go to Smiths, Beaufort Square, Bath and Chic, Cardiff; for *Jean Muir* there's Eagelle, Westover Road, Bournemouth; Chic at Carmelle, Cardiff; Diagonal at 43a High Street, Guildford; Campus at Oxford. *Jaeger* have an in-store shop at Camp Hopson, Northbrook Street, Newbury; a large shop at Bentalls, Kingston; and there are *Jaeger* departments at Grant-Warden, The Centre, Walton-on-Thames; Beales of Bournemouth; Aquarius, 3 Bartholomews, Brighton; Joshua Taylor of Cambridge; Ricemans of Canterbury; Mary Lee, Mount Pleasant, Tunbridge Wells. Vogue, 33-34 St Andrews Street, Cambridge, have *Belville Sassoon* and *Gina Fratini* – also stocked by Chloe's, Market Place, Henley-on-Thames; *Diane von Furstenberg* clothes are at Aquarius in Brighton; Belinda, 19 Market Place, Reading and for good classics you will find *Aquascutum* at Keddies of Southend; Beales of Bournemouth; Jarrold of Norwich; a *Burberry* shop-in-shop at Ricemans of Canterbury and a *Daks* section at Grant-Warden at Walton-on-Thames. Young clothes at *Wallis* shop-in-shops at Debenhams, Bournemouth; Howells, Cardiff.

Furs

Good places to go for furs are Jollys of Bath – where there are excellent cold-storage facilities – A de Grunchy, Kings Arcade, King Street, St Helier, Jersey; Grant-Warden, The Centre, Walton-on-Thames; Ricemans of Canterbury; the Army & Navy in Guildford.

Shoes, boots, handbags, belts

In Farnham go to Fitz, 48 Downing Street, for good accessories including *Enni* handbags. In Henley-on-Thames, Midas in Duke Street – sister shop to the Midas branches in London – have beautiful shoes and boots and nearby, at Maidenhead, Casa Eleganza at 22 High Street, have a good selection of Italian and French shoes including *Bally*, *Charles Jourdan* and *Ivory*. In Norwich, Pied d'or in the Market Place have *Pedro Garcia* and *Bally* shoes, and at Hanningtons in Brighton you will find every type of stockings, tights and socks. *Kurt Geiger* at Bentalls, Kingston and Army & Navy, Guildford.

Specialist shops

Jarrolds of Norwich have an excellent *bridal department* or, if Brighton is nearer, go to the *Bridal Room* at Hanningtons. Here, too, is a special *lingerie/foundation* department with expert fitters able to help mastectomy patients. Charles Grahame, Charnos and Yolene of *Paris lingerie* can be found at Grant-Warden in Walton-on-Thames and a tiny, pretty shop with beautiful underclothes is Arana of 5 Eld Lane, Colchester. *Natural products*, herb shampoos, fruits and vegetable cleansers, essential oils are at The Body Shop, Kensington Gardens, Brighton. . . . Beales of Bournemouth have a very good *cosmetic department*, so does Debenhams in Swansea, Jollys of Bath, Joshua Taylor of Cambridge, Alders of Croydon – the third largest department store in England – and the Army & Navy in Guildford. Go to Monsoon, Tunsgate, Guildford, for *ethnic dresses and separates* in Indian cottons and silks, with beads and embroidery. . . . Rive Gauche in the High Street, Maidenhead for *Italian knitwear*. . . . Annabelinda, 4 Gloucester Street, Oxford, for completely individual designs. The most elegant *childrenswear* can be found at Keddies in both Southend and Colchester and at Grant-Warden, Walton-on-Thames.

WEST AND EAST MIDLANDS

Looking for the name

You will find *Jaeger* clothes at Salisbury House, 132 London Road, Leicester, and Hilda Hanson, 345 Mansfield Road; Jane Young, 12 King Street, both Nottingham; Pixies Place, 53 High Street, Pershore and a *Jaeger* shop-in-shop at Dorothy Rowley, Walsall. For superb *Jean Muir* in Birmingham, go to Olive Walton, 137 Alcester Road, Moseley and Joan Ponting at 160 Broad Street; Joan Ponting also has *Thierry Mugler*, *Pauline Wynn-Jones*, *Bill Gibb* and *John Bates* designs plus beachwear by *Yves Saint Laurent* and *Charles Jourdan*. French ready-to-wear such as *Cacharel* and *Jousse* can be found at Young Ideas, Market Place, Ashbourne – Young Ideas have just opened a *luxury lingerie* shop in the same town. There are *Diane von Furstenberg* designs at Marie Scott, 74 High Street, Harborne, Birmingham plus fashions up to 46in hip . . . and a good range of *Ports* separates at Wardens, High Street, Solihull. For *custom-made clothes* and *fine dressmaking* Le Doyen, 36 Market Street, Stourbridge.

Furs

A luxury shop with a good *restyling service* is Faulkes, Donne House, Calthorpe Road, Five Ways, Birmingham. Sefton Marks, Drury Lane, Solihull, is a *couture furrier* who will also remake and restyle. For leathers and *sheepskin* go to the Old Mill, Tutbury, Derbyshire or the Sheepskin Shop, High Street, Chipping Campden.

Shoes, boots, handbags, belts

In Ashbourne, go to The Cobblers Shop at Young Ideas, St John Street for good shoes and handbags imported from France and Italy. In Stourbridge, Stephanie Wood, Market Street has handbags and accessories in *miniature patchwork*. One of the best accessory shops in Cheltenham is Carmelle at 54 The Promenade – French and Italian handbags, beautiful shoes and belts. In Derby, Paco at 50 Sadler Gate, specialise in Italian shoes and designer accessories including *Chris Trill* handbags, *Mulberry* belts. For handbags, *Dior umbrellas* go to Margaret Pragnell, 12 Wood Street, Stratford-upon-Avon.

Jewellery

For *modern jewellery* in exciting new designs, Hooper Bolton, 6 The Promenade, Cheltenham, and Rings and Things, 101 High Street, Henley-in-Arden. You will find *period Jewellery* from Georgian to the 30's at the Little Gem, 18 St Mary's Street, Shrewsbury and also at Harris, 43A Wood Street, Stratford-upon-Avon. If you are looking for a shop to *redesign jewellery* go to Michael Hall, 71 The Wardwick, Derby who also has an attractive selection of antique pieces. Ava at the Parade, Leamington Spa stock *exclusive Ugo Corrani* jewellery.

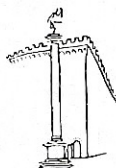
Specialist shops

There is a new *bridal room* with both British and continental designs at Isabel, 16 Temple Street, Birmingham, also exclusive international fashion, and a good bridal salon at Kenneth Kemsley, Market Street, Nottingham. An excellent export service is run by H.B. Heyworth, an exclusive *fabrics shop* at 35 North Street, Broadway. *Larger-size fashion* can be found at Parkinson of Broadway, the Cottage, 32A High Street, Broadway – including lingerie and beachwear – and at Potter Gilmore, 104 High Street, Worcester. Janet Reger *lingerie* is at Rosy, 36 Belvoir Street, Leicester; and Wardens in the High Street, Solihull have an excellent *corset department* with skilled fitters. Go to Billy the Kid, 17 Petergate, Nottingham for the prettiest *childrens' clothes*. John Buckley, 2410 Stratford Road, Hockley Heath, Warwickshire are *specialist cleaners* who can be entrusted with the most delicate fabrics.

IN THE NORTH

Looking for the name

You're never far from *Jaeger* clothes in the north – they're at Orry's in Blackpool; Browns of Chester and Ellis Barker in Chester; Schofields in Leeds; Kendal Milne in Manchester, J.R. Taylor in St Annes-on-Sea; Margee in Lancaster; Elizabeth Gray in Oldham. Lucinda Byre, 107 Church Street, Blackpool is the only shop out of London



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what's in store

with *Jap* clothes and they also have French designs with matching accessories by Jean-Charles de Castelbajac. Go to Julie Fitzmaurice, Parliament Street, Harrogate for Jean Muir; Raie, North Bar Within, Beverley, Hull for Ports; Fenwick's French salon, Newcastle-upon-Tyne, for Betty Barclay; and J.R. Taylor of St Annes-on-Sea for Yves Saint Laurent; Posh of Ecclesall Road, Sheffield and Penny Lee, 13 Grove Street, Wilmslow for Bill Gibb.

Shoes, boots, handbags, belts

For good *handbags* and *costume jewellery* go to Sacs, Railway Street, Altrincham and if you're looking for shoes you'll find Rayne at Browns of Chester and Kurt Geiger at Fenwick, Newcastle-upon-Tyne. The Tannery, Yorkshire Street in Rochdale has Enny *handbags* and Gabi at 15 Grove Street, Wilmslow has rope and *leather belts*, soft squashy handbags from Italy as well as Adrien Mann costume jewellery.

Specialist shops

Home dressmakers are well catered for by Primavera, 53 Watergate Row, Chester, where there's a wonderful variety of *good fabrics* and also at Slumberhouse Fabrics, Exchange Street, Manchester. In Manchester, too, there's a branch of Liberty of London with all their *famous designs* and materials. For *lingerie* go to Ellis Barker Fashion & Furs at Bridge Street Row in Chester; or Femme, St Anne's Arcade in Manchester; or J.R. Taylor in St Annes-on-Sea – they also have good *swimwear* and *cruisewear* departments. Another good shop for swim and *beachwear* is Jennifer Browning, Princes Street, Harrogate. Brides-to-be should visit the *bridal department* at Droopy & Browns in York and they will find an excellent collection of *jewellery* and Les Must de Cartier accessories at Hancocks, King Street, Manchester. For classic clothes go to Mildred Foster, 15 Scot Lane, Doncaster and Lady Jane, Duke Street, St Helens have an excellent choice of fashion for *larger sizes*. The Gray's In section of Elizabeth Gray, Union Street, Oldham concentrates on clothes for the *young* – you will find Fiorucci's famous jeans at Fiorucci, Police Street, Manchester, and international clothes at French Dressing, Bond Street, Leeds.

SCOTLAND

For *furs* go to Kartars Furs, 263 Sauchiehall Street, Glasgow, the only place in Scotland where you can find American designer Geoffrey Beene's *exclusive models*. Also here, wraps and jackets in a range of furs and a fur care service that is quite outstanding. In Edinburgh try Jenners in Princes Street where their excellent department includes Bradley Furs. If you like *making your own clothes* go to Anne Thomas at 45 William Street while you are in Edinburgh – this is a new shop selling *couture fabrics*. They have Vogue and Butterick patterns to choose from and will cut your pattern but not make it up. Another excellent fabric shop selling wools, fine tweeds and prints and *printed cottons* is Fabric Hearth at 39 Queen Street. If you'd rather have someone *design and make for you* go to Elizabeth Munro at 4 Albany Street, Edinburgh. She designs and manufactures *exclusive knitwear in cashmere and wool* in her own blends of colour; tweed suits and skirts, too. If you want a new *evening dress* or a special day dress, try Jean Graham Ltd at Custom House Quay Gardens, Glasgow. And while you're in Glasgow go to Bag and Baggage at 11 Royal Exchange Square to see their *Italian and Spanish boots and shoes*, also their good selection of *luggage*. More luggage, too, at Dido Leather Goods, 212 Argyle Street as well as beautiful *boots, shoes and handbags*. Gillian at Newtonmearns Shopping Centre specialises in *separates* and Marneys, 187 Hyndland Road have particularly good Italian designs as well as *Christian Dior*. Campus at 3 Gibson Street, also have Dior plus Belville Sassoon and Gina Fratini – and a second shop at 42 Grassmarket, Edinburgh. For *shoes* in Edinburgh go to Randolph, in Randolph Place and see the new Night & Day boutique at Jenners which caters especially for *young people*.

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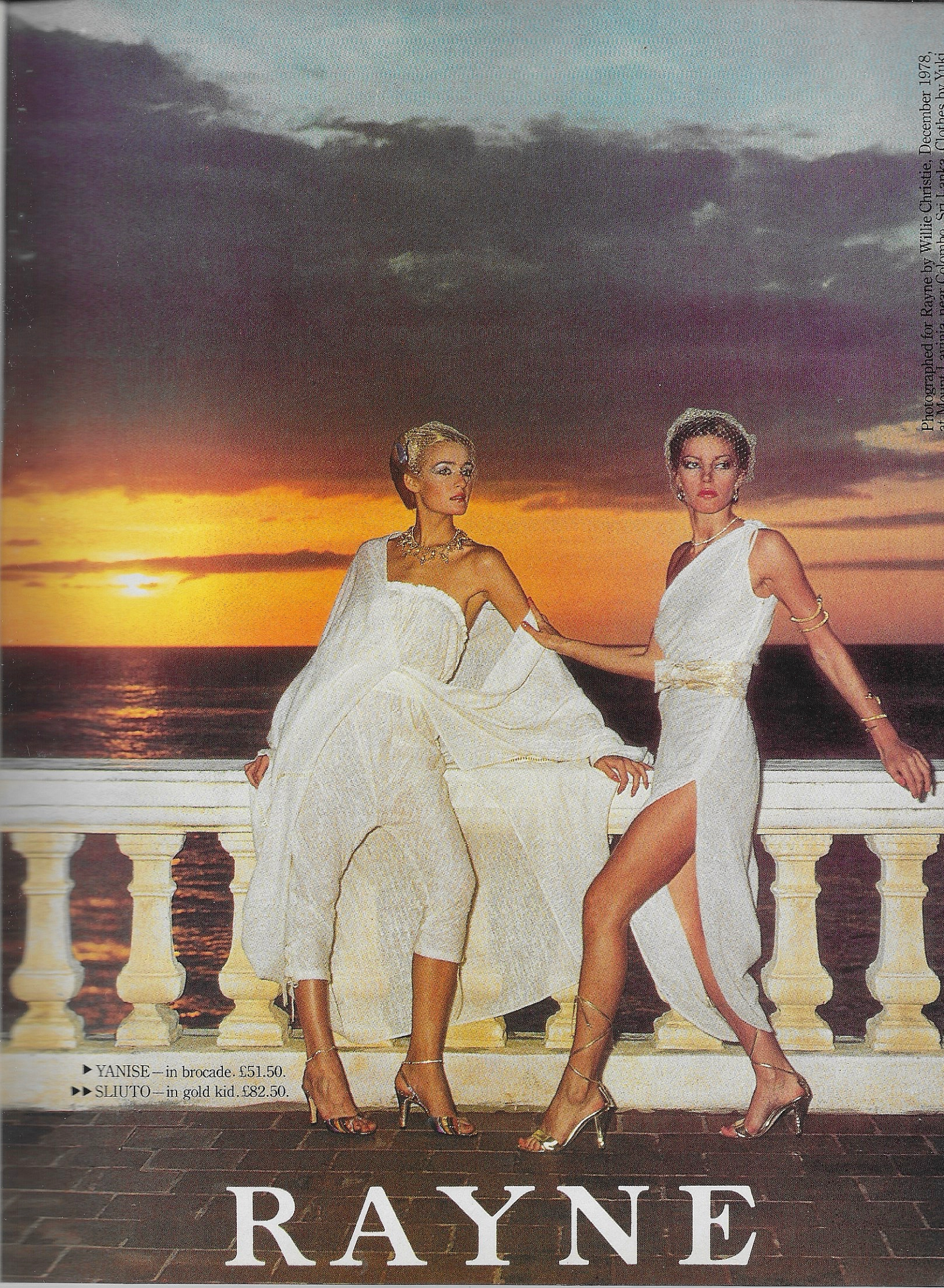
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Photographed for Rayne by Willie Christie, December 1978,
at Miami L'Amia, near Colombo, Sri Lanka. Clothes by Yuki

- YANISE—in brocade. £51.50.
- SLIUTO—in gold kid. £82.50.

RAYNE

under statements

When we talk about lingerie today we mean underclothes that are light, soft, unconstructed. They could be nothing more than the thinnest layer between your skin and your clothes, or they could be undergarments that really shape and support your body. Clothes today are fluid and revealing and need subtle undergarments with the minimum of underwiring, seams and padding. The moulded cup is practical for all but the largest bust and gives a perfectly clean line under the sheerest fabrics. Don't fall into the trap of thinking that white is *the* basic lingerie colour. Flesh tones are much more practical; they don't show through fine fabrics where white does, even under dark colours, including black. Lightweight fabrics give firm control so there's no need for rigid and restricting underclothes – and there's something for everything and everyone.

- Under straight slim skirts – a pantie-girdle with legs.
 - Under fitted bodices – an all-in-one body shaper will eliminate midriff bulges.
 - Under sheer fabric dresses – the bra-slip or straight slip.
 - Under strapless tops, deep décolletés – strapless bras or bras with adjustable straps.
 - Under the slimmest, most body conscious dress – a seamless pantie-stocking with opaque pantie.
 - Under clothes that tend to pick up static and stick to the body (light, soft angora knits for instance) – a non-cling half slip.
- People with very full figures or in need of special bras after mastectomy can get made-to-measure swimsuits and undergarments from Rigby & Peller, 12 South Molton St, W.1. and Contour, 2 Hans Rd, S.W.3.

Silhouette U 84 nylon bra with independently floating lace cup for in-between sizes. Good for movement and comes in an underwired version for larger sizes.

Triumph "Grasita" underwired bra, narrow back, large cup sizes. Lycra and lace lower portion of cup and coarser lace for maximum support.

Triumph "Jolly" 1123, small cup sizes, slightly padded 30-36 AA cup – good for teenagers and very small figures.

MARTIN WELCH

13

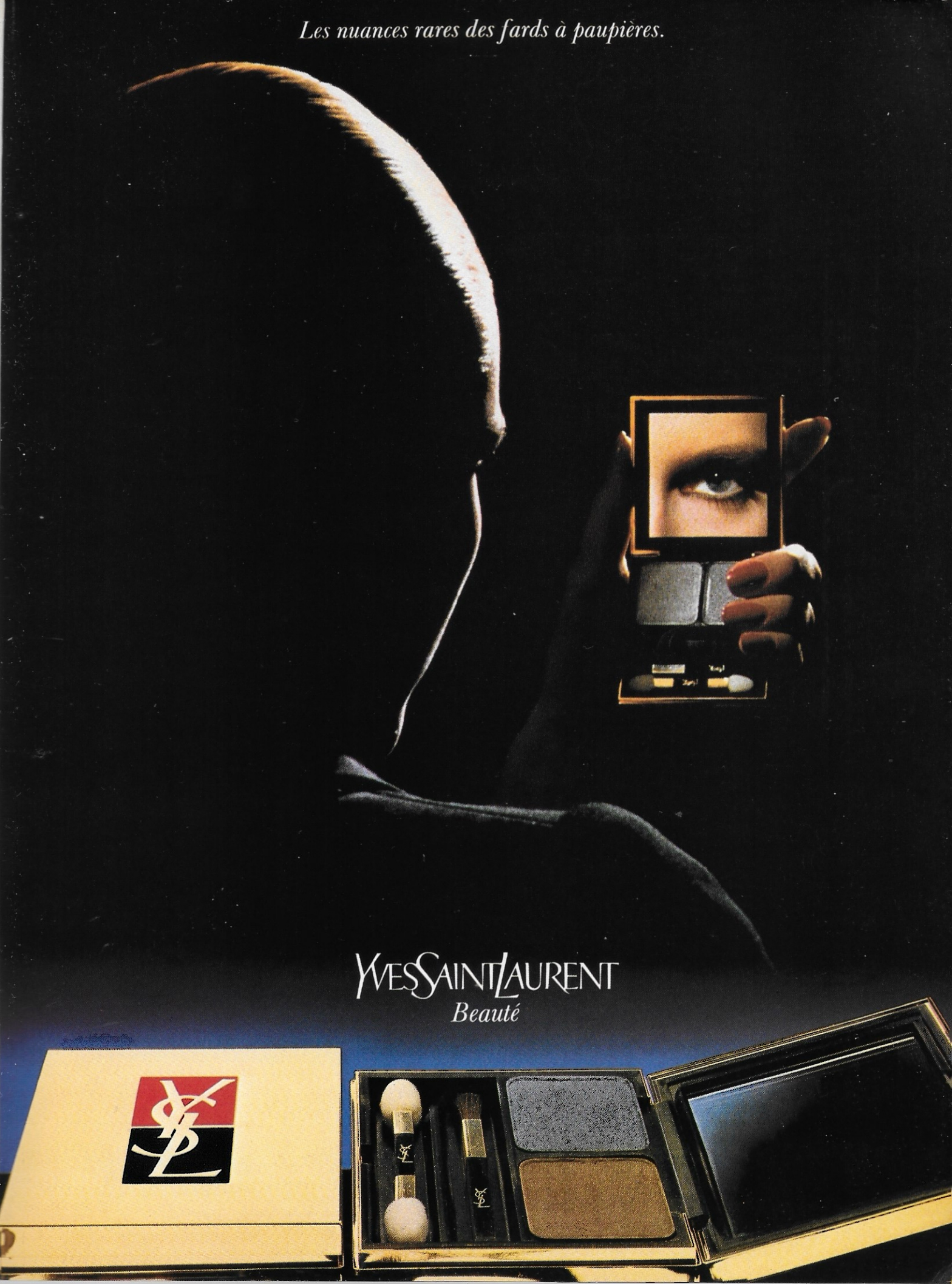
How to look even prettier in the evening.

THEA PORTER

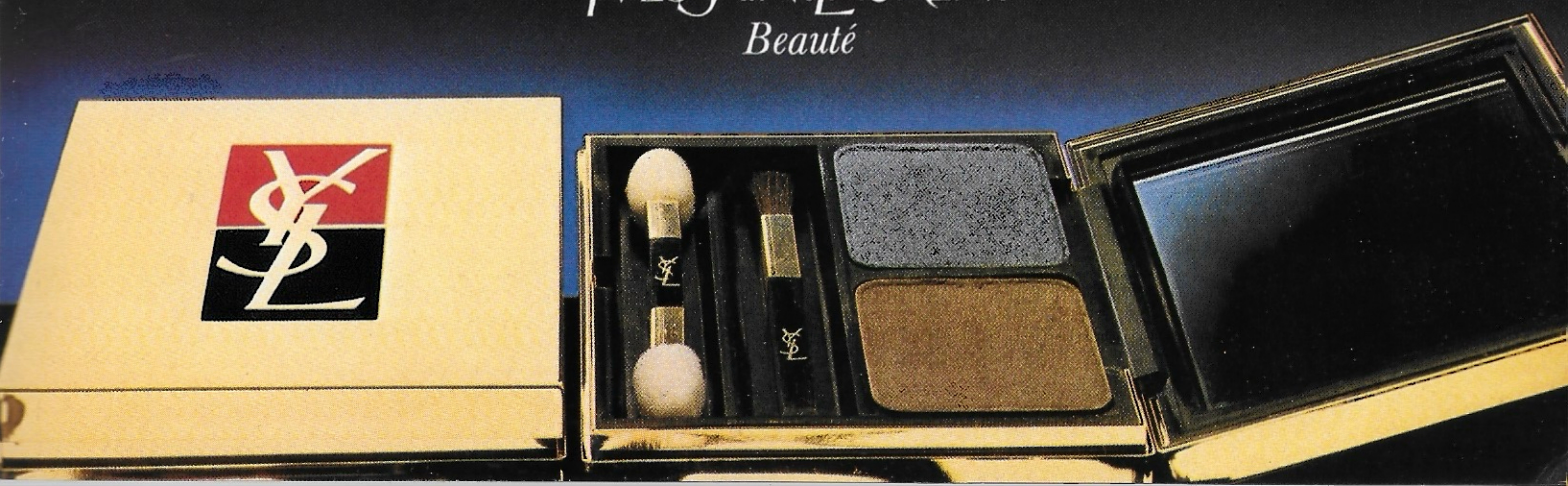
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COLLECTION

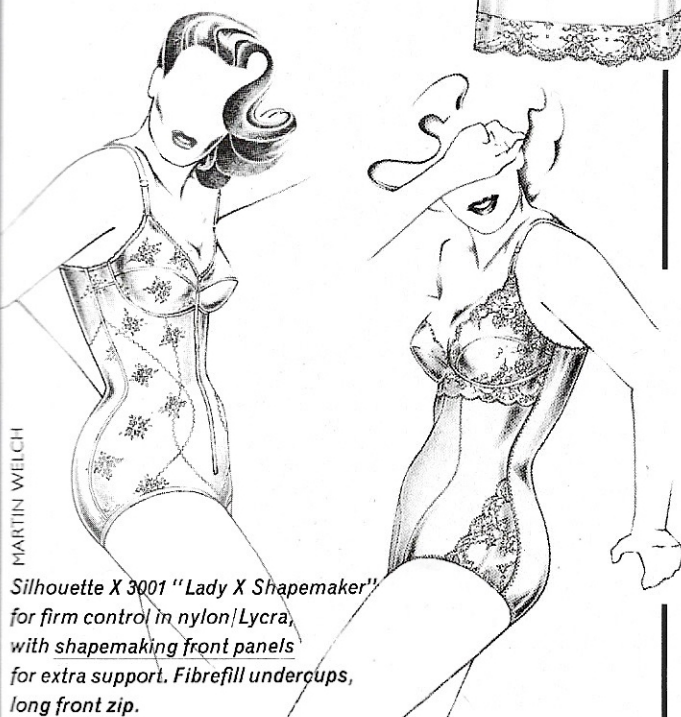
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under statements

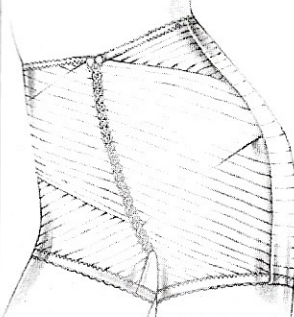


*Marks & Spencer bra slip,
Chantilly lace cups and hem trim
on slim nylon slip.
Adjustable straps.*

*Lovable 794 seamfree moulded nylon,
underwired, low plunge bra. Small
to average sizes; stretch sides and back,
lace covered straps.*



*Silhouette X 3001 "Lady X Shapemaker"
for firm control in nylon/Lycra,
with shapemaking front panels
for extra support. Fibrefill undercups,
long front zip.*



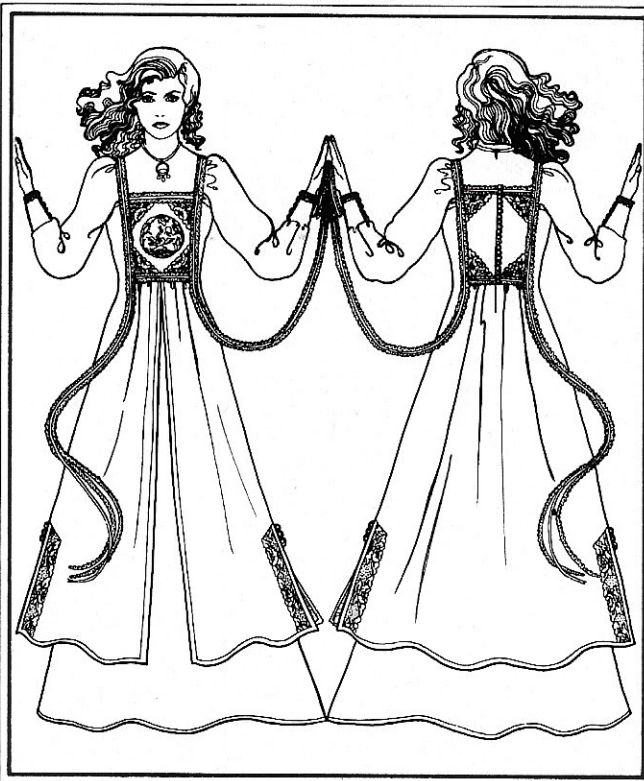
*Marks & Spencer 5901/A1
delightfully pretty, firm control corset
with Chantilly lace cups
and side thigh panels.*

*Silhouette "Little X Pantee"
in striped Lycra net, a favourite
for many years and still hard to beat.
X-over design flattens the stomach
very effectively.*

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active sports

The current emphasis on health and vitality brings with it an accent on clothes to be a beautiful shape in. Sportswear design is cleaner and more streamlined than ever, the shape is comfortable and capable, easy clothes for maximum movement. Colours are cool and clear, white enlivened with bold primaries and crisp candies. Forget forest green and conventional navy, violet and pink are fighting fit.

Jogging/cycling

Start with a pair of shorts, satin boxers or cotton football styles in white or bright colours. Add a singlet or T-shirt to match or contrast; the school uniform sections in big department stores are generally good hunting grounds. Buy a pair of proper running shoes with cushioned soles. Debenhams have produced the Octopus sole, sloped at heel and toe to produce the correct rolling, running motion, but there are many other brands available from good sports shops or departments. Always keep the legs warm to prevent the muscles seizing up and cramping; either wear a pair of tracksuit bottoms or take some with you to put on after running. Have a wool V-neck to throw on as you walk home, or a tracksuit top. Wear a belt to clip keys on to if you have no pockets, the striped stretchy ones look great with shorts. Buy a pedometer to fire your enthusiasm and add a metre to your distance every morning. When temperatures are extreme wear ear muffs and copy the New Yorkers in Central Park. For cycling the same rules apply. A light crash helmet is sensible, plus a bright over-vest to warn careless motorists.

Dancing

The basic uniform starts with the leotard, available in a wide range of colours and designs, according to personal preference and shape. The new alternative is the Danskin which operates on the same principle but is in light shiny Lycra that clings to every curve. Wear footless tights with a leotard to keep the legs warm, and in cold temperatures knitted leg warmers over tights. Gamba, an established ballet shop in Dean Street, Soho, sells roll-neck woollen sweaters in bright colours with the word DANCE knitted in all over them, as well as knitted all-in-ones. Wear basic ballet pumps as shoes, or none at all according to taste; talcum powder in your shoes will help to prevent blisters. If your hair is long, remember clips or covered elastic bands to keep it off your face. Take a cardigan or sweater to wear after the class, and a hand towel for drying off.

Rackets/squash/badminton/tennis

White, pure and simple, looks the most professional, with the odd dash of bright colour – a canary yellow belt or sweatband. Shorts are chic or little kilts, worn with the traditional tennis necked shirts, or V-neck T-shirts. Go for cotton or cotton mixes which are cooler than synthetics. Wear a pair of proper tennis knickers with a skirt – scanty briefs do not look sexy on a tennis court. Socks are either ankle high with coloured bobbles to prevent them slipping down into the shoe, or knee high with a flash of coloured stripe à la Connors. Shoes must be well cushioned and properly fitted so go for an established name. If your hands are not accustomed to a racquet, wear a tennis glove to avoid blisters and sweatbands on your wrists; avoid rings or bracelets on your racquet hand as they will interfere with the grip. If you hate the sun in your eyes wear a peaked visor, and remember something to keep the hair off your face, grips, covered elastic bands, or a headband. Take a tracksuit or V-neck sweater to slip on afterwards and a hand towel for drying off. If you're playing in

a municipal park remember something to wear to the courts and back again, a V-neck and baggy trousers or a tracksuit.

Water sports/swimming/sailing/water-skiing

Swimming costumes come in any shape, size or colour, but fashion news this year is the one-piece, cut thigh high and low at the back. Colourwise, bright looks best in strong sunlight; look for shocking pinks and violets, dazzling turquoise and blue. Blues are the most flattering for an English Rose skin as they play down pink tones and bring out a tan. For water-skiing, sailing and wind surfing, the one essential is a life jacket or life belt, however strong a swimmer you may think you are. Accidents happen very fast and very easily and without some sort of support you stand little chance. Water sports in colder climates require stronger tactics and a wetsuit is the best protection from cold when skiing or surfing. For sailing, layers of woollens covered with waterproofs are the best protection – boots, trousers, jackets, capes and hats – the more the better.

Winter sports

Skiing requires the most complicated uniform of any sport but can be the best looking. Baggy trousers and overstuffed anoraks are a thing of the past – the new ski-wear is bright, streamlined, and very good looking. Trudie Graham of Alpine Sports described some of the latest styles.

Go for striped one-pieces, either lined or unlined, zipped, studded, and covered in pockets. With the unlined, wear woolly combinations underneath for maximum warmth. Jackets are big and down-filled, worn over salopettes in stretchy cord or nylon with padded knees and ankle straps. Colours are strong and primary, bright against the snow. Underneath the salopettes wear a Medico, a roll-neck pure cotton sweater which comes in a wide range of colours. Some of the jackets have removable zip-off sleeves or you can buy the original sleeveless down-filled gilets. Salopettes and all-in-ones are expensive, so if the price is too high concentrate on a good jacket with zipped sleeves, a pair of oversized jeans with waterproof gaiters or a pair of nylon waterproof paratrooper trousers worn over thick knitted tights and socks. The most crucial point is warmth. Buy a pair of padded ski gloves, a pair of goggles, and a hat. The newest line is in the shape of a padded deer stalker with removable ear flaps, but there are cheaper knitted hats available everywhere.

For après ski, concentrate on a pair of snow boots and forget the rest, winter woollies will do. Snow boots are essential for walking across icy ground, ordinary boots just won't do. Ski boots and skis can be hired, but for the really serious the latter ski boots on the market are the Hanson Citation, which are astronomically priced and look like something out of Star Wars. They are however the most efficient, with a lining of a liquid substance called Flo-Fit that moulds to the shape of the foot and cushions it for maximum comfort and safety.

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active sports

Walking

16< For walkers, the most important point is footwear. A pair of good stout walking shoes is essential. Clothing needs to be warm and waterproof, and the present fashion for country clothes has flooded the market with stylish tweeds and woollens. Always tuck trousers into boots or shoes, or they will soak up moisture from the ground and become extremely uncomfortable. Dress in layers so that you can add or subtract according to temperature. Plus-fours are the original walking trousers, worn with thick woollen socks and apart from being very practical, can look very stylish if well cut.

Golf

For golfers, there are special shoes but these are not essential so long as those you choose are not heavy enough to damage the greens. There is a wide range of specific golfing wear; usually the best source is the pro shop at the local golf club. It is not necessary to buy specifically for the game – comfortable trousers or a skirt, a shirt, and a woollen sweater are standard wear. A waterproof jacket is essential, gloves are optional, but a special golf glove is preferable as it provides a good grip. In sportswear, the look to go for is streamlined and stylish, the basics are essential, but the finishing touches are up to the individual. The biggest bonus is its functional nature; sportswear cannot only be worn for the sport itself but can double as everyday wear.



MARTIN WELCH



Would you treat your face like you treat your hair?

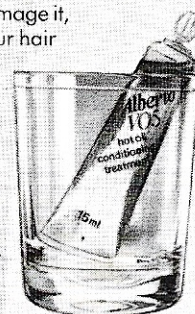
Of course not! Every time you colour, tint, bleach, perm or just blow dry hair, you damage it, draining it of valuable natural oils. You would never treat your skin that way and yet your hair needs just as much care and attention to keep it looking young and healthy.

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fashion etiquette WHAT TO WEAR WHEN

Fashion etiquette, like any other kind, concerns people and the way they behave. It is based on three principles: first and most important, consideration for others. Second, taste – being unostentatious is a matter of good taste, so is suitability. Third, respect for accepted traditions. In a society where it is increasingly rare for customs to dictate, some things are still important. Etiquette is basically a question of good manners; and good manners begin with a respect for other people. So you don't wear a hat with a huge brim at Wimbledon, or stiletto heels that are going to churn up the lawn at a garden party or harem pants that will embarrass your son at his Sports Day. The word "etiquette" is said to come from the "ticket" which gave entrance to court ceremonies in France and on which the rules of court behaviour were written. It was the province of the privileged in those days; today it is demanded of everybody.

It is easy and reassuring to know what to wear, when. These are some of the questions we are most often asked...

Q When do I have to wear a hat?

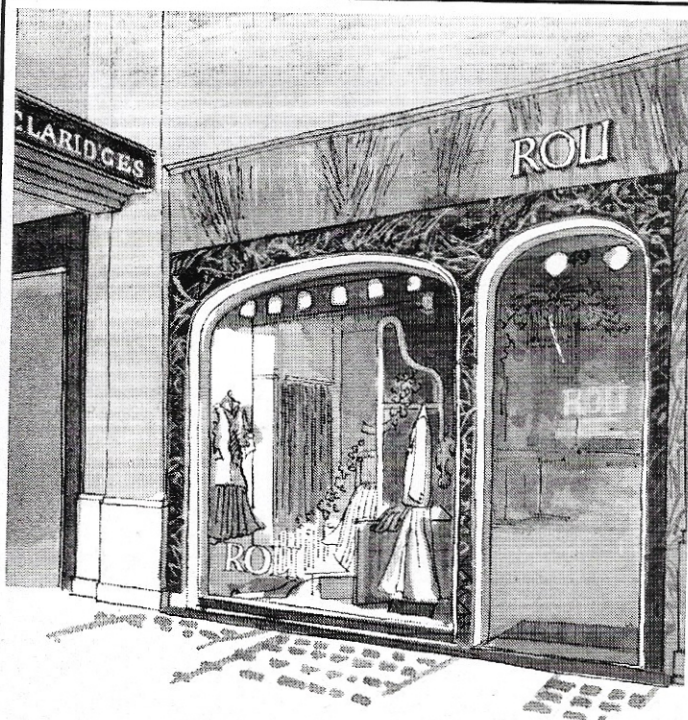
A It is only *essential* if you are going to a Royal Garden Party or the Royal Enclosure at Ascot. It is *correct* when any member of the Royal Family is present. Otherwise, it is a matter of personal preference: most people wear a hat in church – at weddings, funerals, christenings and memorial services.

Q When must I wear gloves?

A Again, Royal Garden Parties and Royal Ascot and when members of the Royal Family are present: and if you are introduced, keep your gloves on. Choose short leather ones in neutral colours. Long kid gloves are only for very formal occasions, ie, when the men are wearing tails – State Banquets, the Lord Mayor's banquet, Investitures. They need not be real kid but should look real.

Q What should I wear to Ascot?

A For Royal Ascot (June 19-22) a short dress and coat, dress and jacket or suit; plus hat and gloves if you are going to the Royal Enclosure. If it is pouring with rain wear boots and take a raincoat and umbrella. Trousers suits don't look right and are not allowed in the Royal Enclosure. This is an occasion when many people tend to overdress; the more simple the clothes you wear the better you will look and the happier you will feel. Avoid wearing something new for the first time so that you don't discover at the last minute that your dress is half an inch longer than your coat. Apply for tickets for Royal Ascot and car park in April. The application should read: Mr Smith presents his compliments to Her Majesty's Representative and wishes to apply for vouchers to the Royal Enclosure for his wife, Mrs John Smith, his son Mr James Smith (aged 21) and his daughter Miss Jane Smith (aged 19) and himself. It should be addressed to Her Majesty's Representative, Ascot Office, St James's Palace, London S.W.1. See page 22 for what to wear for other Ascot meetings.



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fashion etiquette WHAT TO WEAR WHEN

<20

Q What is best for point-to-points, Badminton, race meetings?

A In the winter wear a tweed suit plus a scarf or casual country hat at the smarter hunt meetings, sensible shoes, warm gloves. In very cold weather and if you're taking a car, a thick overcoat, spare pair of boots, umbrella and a rug are useful. Goodwood and York are mini Royal Ascots, not quite as grand, but wear basically the same clothes, including a hat. And choose a hat that stays on in the wind or make sure it's pinned on securely – racing is notoriously windy.

Q What do I wear to go shooting?

A A tweed jacket with skirt and trousers or knickerbockers; Husky waistcoat or jacket, special rainproof jacket (Grenfell or Barbour) or thick coat, thick sweater and tweed cloak – if you have an Austrian Loden cloak and hat they are ideal – gloves or mittens, Wellingtons or walking shoes with thick socks; a shooting stick and scarf. Vest and long johns if it is really cold. Wear subdued colours and dress in layers so that you can add or subtract according to the weather.

Q ... and fishing?

A Much the same as for shooting but fewer thick clothes unless you are going to Iceland, Norway or Scotland. A special rainproof coat

is essential (Grenfell jacket with lots of pockets) so is a pair of good strong rubber boots with studs (Royal Hunter).

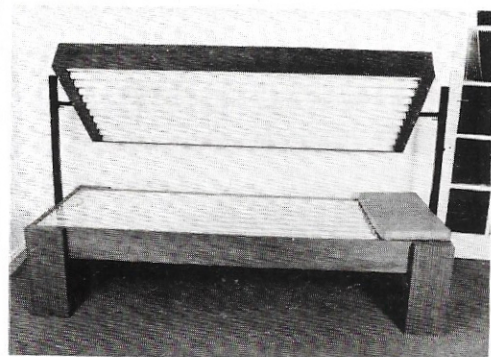
Q What about christenings, confirmations, weddings, funerals?

A A suit or dress and coat and preferably a hat. Avoid white at weddings – which might detract from the bride – and black because it looks gloomy. Wear dark colours for funerals and memorial services; black is only essential for close members of the family. Here, it is very much a matter of respect for other people's feelings.

Q Can you give me guidelines on evening dressing?

A When the invitation says "black tie" it is advisable to wear a long dress. For "white tie" functions it is essential. Men wear dinner jackets and women long dresses at Glyndebourne, the State Opening of Parliament and Royal Film Premieres. Covent Garden is less formal (except for Royal Galas) and men don't have to wear a black tie so a short dress is suitable. Most other evening occasions are more informal than a few years ago – going out in the evening in 1979 doesn't mean going all-out. The biggest mistake women make is in over-dressing, starting with a lot of glitter and then adding more just because it's evening. For disco dancing there's a certain kind of disco dressing: clothes that "dance" well, a little racier, a little more daring and body revealing. Don't let the length of your >24

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fashion etiquette WHAT TO WEAR WHEN

dress mislead you: a bare, seductive short black dress can be as glamorous as a long one. "Grand" evening dresses are unfussy, easy, but rely on rich fabrics, rich prints, vibrant colours and a little bareness to give importance. If you have a camisole top and soft but narrow skirt in mousseline or crepe de chine you're dressed for warm weather evenings anywhere; when it's cooler add a thin shawl or cashmere wrap. Making an effort to look pretty is a compliment to your hostess: by all means look casual but not as if you haven't bothered.

Q What clothes do I need for Cowes Week?

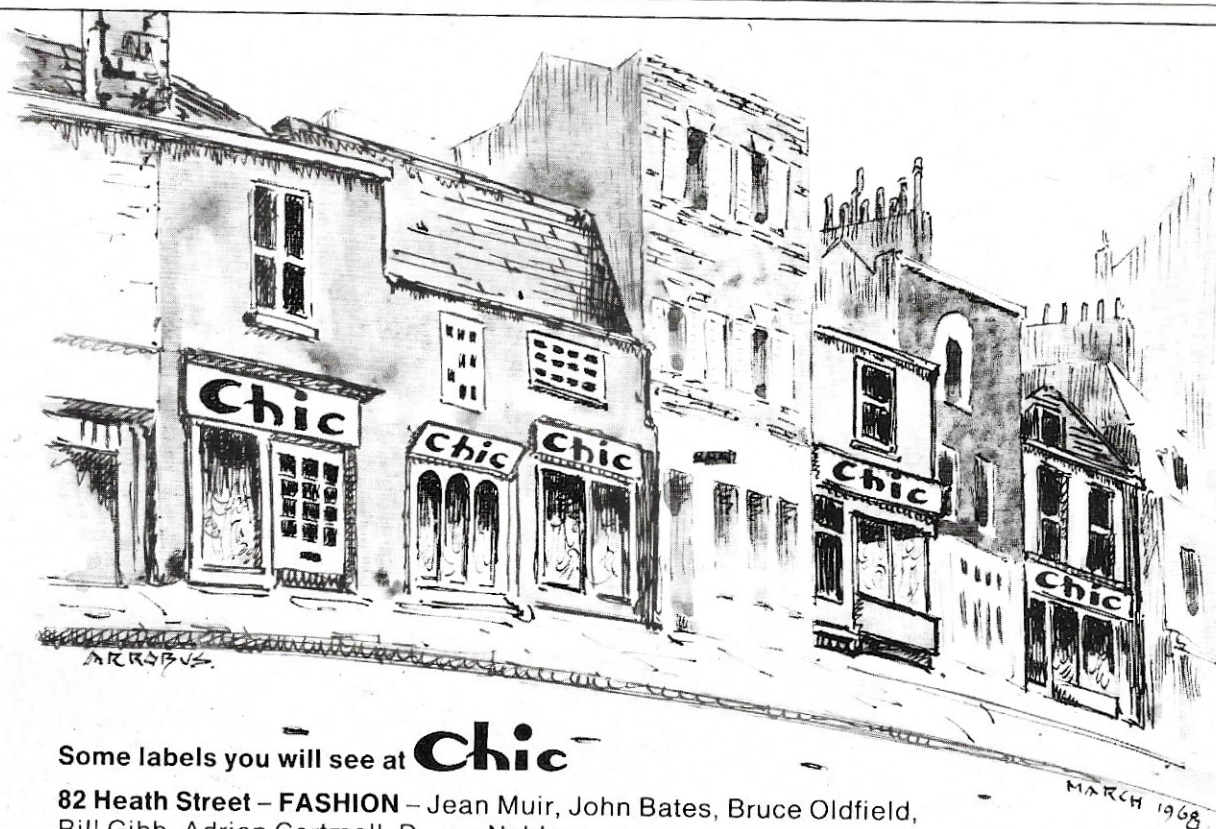
A Depending on the weather – the first week in August can be a heat-wave or really wet and cold – for crewing you need several pairs of white jeans, as worn by the men, shirt and sweater in the colour chosen by the owner with either embroidery or badge identifying the team and name of the yacht. Matching foul weather gear carries the same insignia. A navy blue zip-up waterproof jacket is essential as are flat canvas rubber-soled shoes. You will also need a scarf or cap to keep your hair out of the way. For The Royal Naval Sailing Association cocktail party – held out of doors – what you wear depends on the weather but a cotton skirt and shirt or jeans and blazer are perfectly acceptable. The Royal Yacht Squadron Ball and Royal London Yacht Club Ball are more formal and you will need a long evening dress or long skirt and top. Furs, gloves and hats are not worn, even when members of the Royal Family are present.

Q What does one wear for a special audience with the Pope?

A Government officials and diplomats wear white tie and tails regardless of the time of day. Other men wear dark suits or uniform. Officials' wives wear black or dark floor-length dresses with long sleeves and high neck, a black veil and black or dark shoes and stockings. Other women should wear dresses with elbow length sleeves, mid-calf length. Wedding and engagement rings are allowed but other jewellery is best omitted. For general audiences men and women should wear dark colours and women must cover their heads, preferably with a veil, not a hat.

Q Can you advise me what clothes and make-up to wear on television?

A If you are taking a major part an expert will do your make-up. If not, wear darkish foundation and bronze or orange lipstick regardless of what you usually wear. No rouge but fairly heavy eye make-up. (See page 65 for Olivier Echaudmaison's make-up for Anna Ford.) Choose clothes with simple lines and remember that the cameras add at least 10lb to your figure: avoid rhinestones and flashing jewellery that will reflect the studio lights. Whenever possible check with the programme director about what to wear and remember many shows are scheduled to appear at a completely different time of day – a show taped mid-morning might not be seen until midnight.



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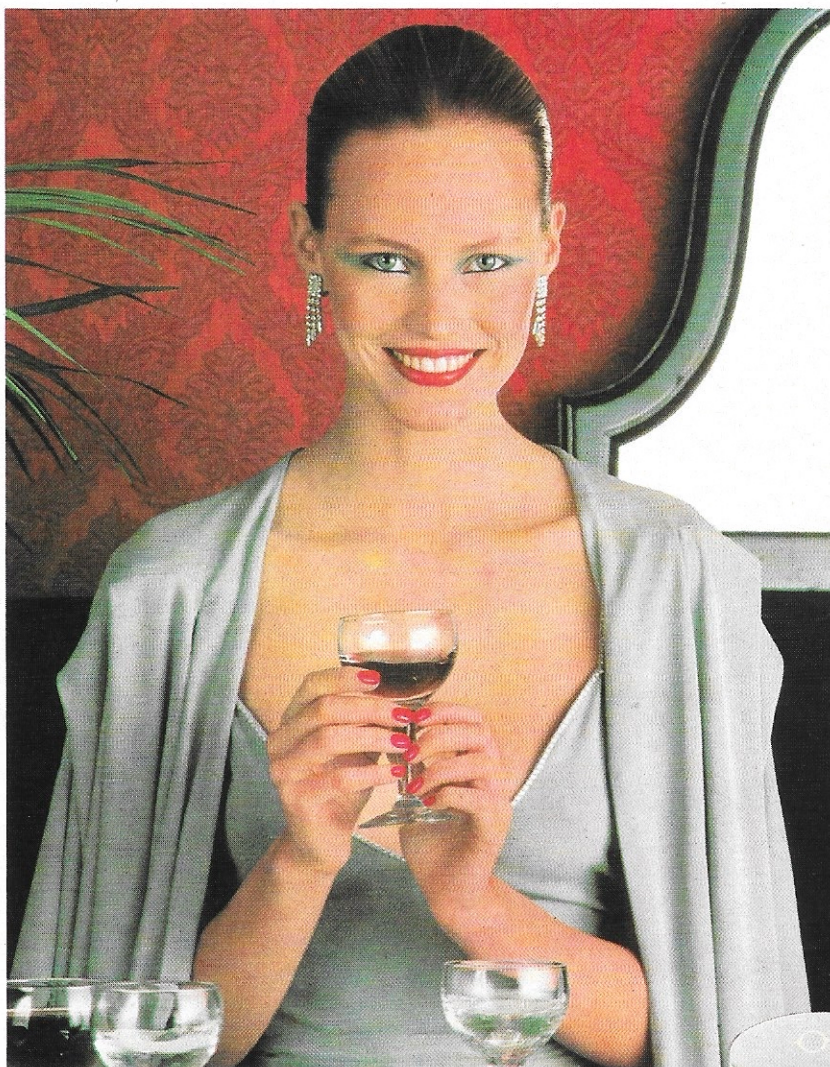
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furs WHAT YOU SHOULD KNOW BEFORE YOU BUY... AND AFTER CARE

Your first fur coat is probably one of the most difficult purchases you'll ever make. As the price makes it a big investment, it is important that you make the right decision. A classic coat will last for many years: the best shapes are wrapped or double-breasted coats which will keep you warm and can be worn day or night. A simple collar is essential - it will flatter your face and keep your neck warm. Correctly set shoulders and sleeves ensure that the coat will hang well. Vertically worked skins are slimming: don't buy a horizontally worked coat unless you are tall enough to carry it off.

Furs are divided into three categories: flat, middle-length and long-haired, of which long-haired tend to be the most expensive. Flat furs include broadtail and short curly lamb; short-haired furs tend to mat slightly when wet; middle-length furs include mink, muskrat, beaver, and badger. Long-haired furs tend to be skins from wild, rather than ranch-raised species: domestic, Tanuki and amber coloured Finnish raccoon, lynx, coyote and fox. Long-haired furs, as the name implies, have longer "guard" hairs that protect the short and thick underfur. Some furs have stronger guard hairs than others: if you do a lot of driving, for instance, coyote, raccoon, muskrat or beaver would wear better than fox.

Prices vary tremendously, depending on the colour and quality of fur, number of skins used and the amount of work the furrier puts into making the garment. Buy only from reputable shops who are members of the BFTA or large department stores. Not only will they give you the best advice on what to buy, but will also provide the cleaning, repairing and storage facilities you will need to maintain your fur in the best condition. When choosing your fur coat, put yourself in the hands of the furrier, and be guided by him. Tell him frankly how much you can afford, the sort of life you lead and your personal taste, and he will advise what is right for you. The one maxim to remember is to look for quality within the price range you can afford. It is better to buy a well-made, well-fitting coat in a less expensive fur than an ill-fitting coat in an expensive fur.

Check that the fur is silky and shiny. It should be a plush, even pile and the leather soft and pliable. See that the pelts match and notice how top-quality, naturally dark fur takes on a slightly bluish shine. Poorer quality and older furs tend to have a tint of red about them if naturally a dark colour, a slightly yellowed look if naturally light.

FUR COATS AND THE DANGER TO WILDLIFE

For those worried about the fur trade's threat to wildlife comes the reassuring news that 85 per cent of the pelts used are ranch or farmed. Among the types of furs produced in this way are mink, persian lamb, nutria, fox and some types of raccoon and sable. The remaining 15 per cent of furs are purchased from government-controlled trappers and hunters in Canada, the USA and Russia. An "Endangered Species" Act, passed by Parliament in 1976 supplemented the British Fur Trade Association voluntary ban of 1972, and made it illegal to import the skin of any endangered species into this country. It also ensured that skins of vulnerable species can only be imported under special licence. Apart from coats made in or brought into the country before the 1972 BFTA voluntary ban or the 1976 Act of Parliament, fur coats made from endangered species are not obtainable from any reputable furrier.

HOW TO CARE FOR YOUR FUR

- Hang coats on broad-shouldered padded hangers. Allow enough space to prevent the fur from being crushed or creased.
- Never store covered with a plastic bag which prevents air from circulating and allows the leather to dry out.
- Protect your coat with a cloth cover, especially if you have to hang fur in direct light, which will cause it to oxidise and change colour.
- Never brush or comb furs - just shake them out.



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furs

< 26

- If your fur gets wet, hang it to dry in a cool place with circulating air – not in the cupboard.
- If your fur is soaked through, take it to your furrier for proper care.
- Never leave a fur near an open fire or radiator. Direct heat causes the fur to singe and the leather to become tender.
- Don't pin flowers or jewellery on your coat: it could tear the skin. Nor should you spray on scent – the alcohol will dry the leather and make the guard hairs brittle.
- Have your fur cleaned regularly by a specialist. Professional cleaning keeps your fur in good condition and prolongs its life.
- Protect furs which you are not wearing in the summer from heat, moths and insects by placing them in cold storage where the temperature is constant.
- Remember to fully insure your fur and revalue it every year.

WHERE TO BUY

Write to the British Fur Trade Association, 68 Upper Thames Street, London EC4, enclosing a SAE for copies of their information booklets and a list of BFTA members throughout the country.

Bradley International Furs at Harvey Nichols, Knightsbridge, S.W.1, tel. 235 5000 offer cold-storage and cleaning facilities for all furs. Charge for the cold-storage service is 1½ per cent of the coat's value. Harrods, Knightsbridge, S.W.1, tel. 730 1234. Cold-storage and fur cleaning/repair service. Cleaning costs £17.50 for full length coat, £12.50 for a jacket. Cold storage is charged at 2 per cent of the coat's value, minimum value, £500.

clothes care

WORKING TIPS ON CLEANING AND IRONING

Cleaning Tip

Try sprinkling a little unscented talcum powder on a grease spot: powder will absorb grease and can be brushed off. Repeat several times until the spot disappears. Dabitoft Spray Spot Remover deposits a film of white chalk over the stain and lifts the mark when the chalk is brushed away. Goddard's Dry Clean works in much the same way.

Useful Tips

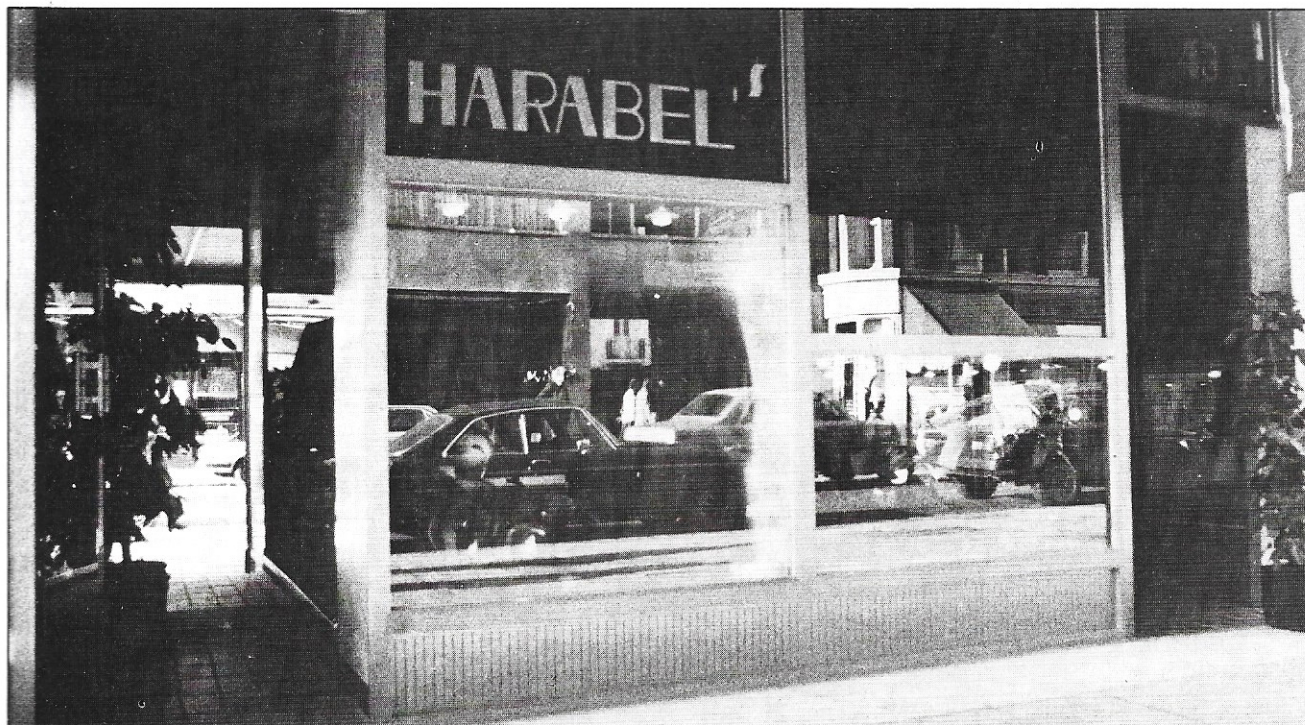
Never iron buttons – the heat will break them. Keep soap ends in a jar; add a little water to keep them soft and use when boiling linen or cotton. Always wear rubber gloves to protect hands from ammonia, bleach or vinegar. Iron heavily embroidered articles face downwards, on a thick pad, so that the embroidery can be brought out in high relief. This also applies to lace and crochet.

Buy a small, smooth-surfaced dry iron for ruffled collars, cuffs, tucks; the lighter weight of the iron is easier to work with. Keep the working surface clean by gently scrubbing with the finest wire wool and smooth by waxing.

Stain removal

Most stains will respond to home treatment, and a "stand-by" kit should include liquid and spray-on cleaning fluids, grease solvents and bleaches. The method used will depend on the type of fabric being treated. In general, soap and water should be tried first; any article that has been treated and will stand water should be washed after the stain has been removed. Garments with "Dry Clean" labels inside them should be taken to the dry cleaners.

When spirit cleaners are used, the area round the stain must be wetted with the spirit first, to prevent "ringing". Most spirit cleaners are highly inflammable, and should be kept away from a naked fire or flame. Don't use them in an enclosed space: if you can use them out of doors, so much the better. Deal with stains as soon as they happen to prevent them from setting into the fabric.



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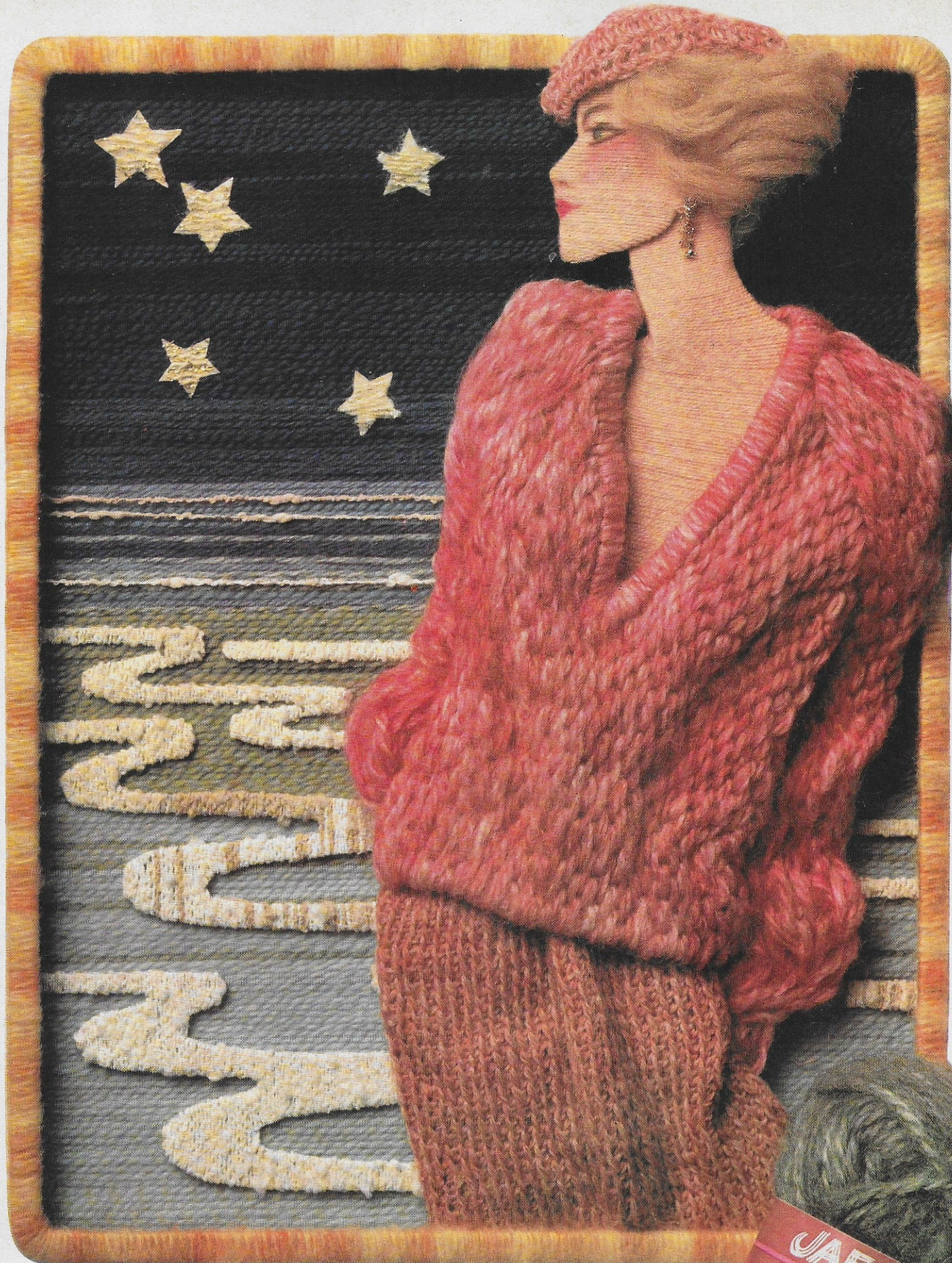


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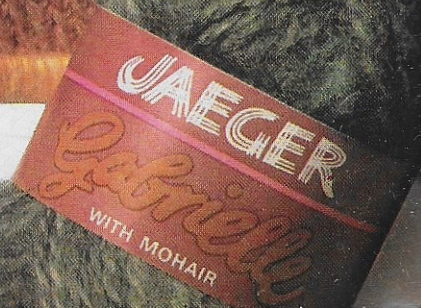
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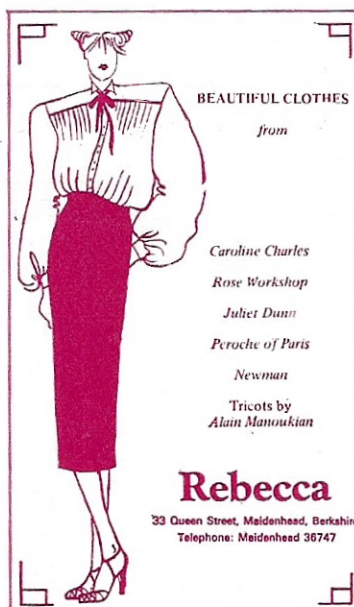


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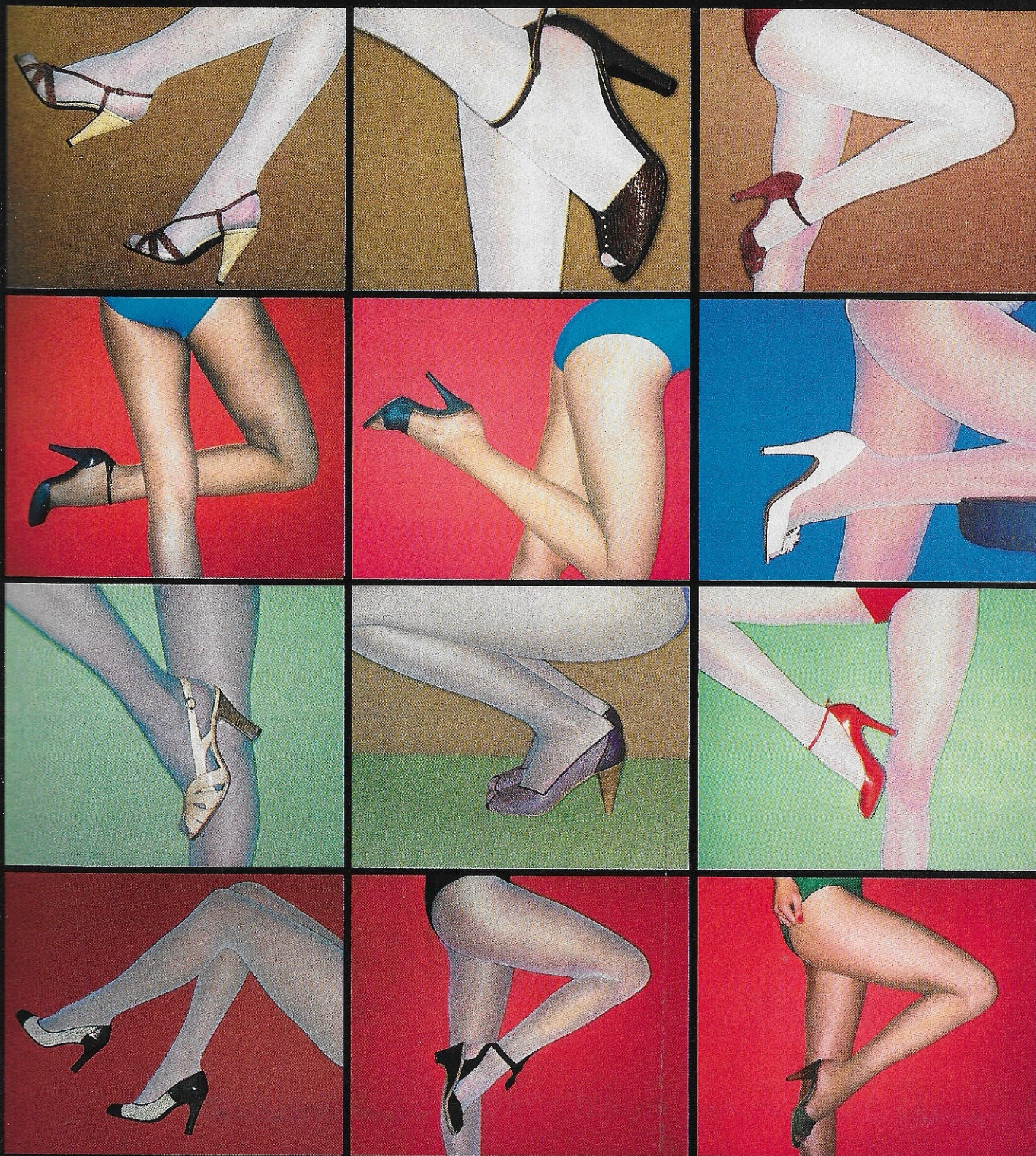
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IN CASE YOU'RE GOING SOMEWHERE

travel tips FROM EXPERT TRAVELLERS

Think of travel – luggage and all – as part of your fashion life. The best travel clothes are seasonless, movable pieces that look and feel as good at the end of a journey as they do at the start. Remember that seven times out of ten you're delayed, re-routed, fogged-in... if your clothes can't stand the changes you're not dressed for 1979 travel. Here, travel tips from experienced travellers...

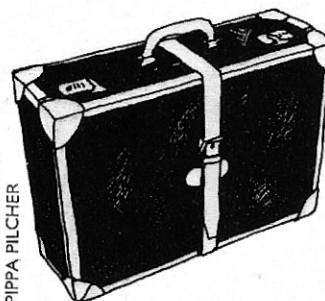
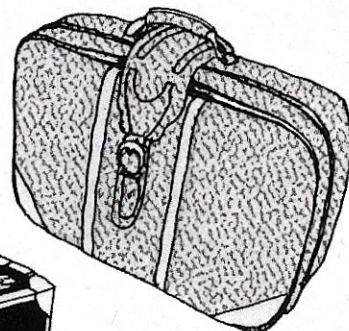
Pamela Harlech takes only two sets of accessories: "Evening shoes which can be worn with evening dress and trousers, one pair of boots, one evening and one day handbag. An evening dress which can be an informal long dress or dressed up for grander occasions... in thin silk or wool jersey or something which doesn't need ironing all the time. For day I take two or three dresses, or separates which can be interchanged. I carry aeroplane socks in my face case which travels with me on the plane. If the journey is going to take more than three hours I take off my shoes and put them on and this stops my legs aching. My face case is permanently packed with double everything including travel sickness pills and patent medicines. I carry a set of three collapsible fabric trays which I put on the dressing table for my make-up and jewellery and take a set of double-current infusion heaters, two plastic coffee cups and spoons, a full set of adaptor plugs and one small current adaptor. I keep these and my sewing roll in my suitcase so they are never forgotten. Lingerie goes in a multi-pocket case which can be hung on a hanger or laid out in a drawer; this avoids unpacking on short stays."

Tina Chow takes as little as possible in collapsible nylon bags. "I use big cotton squares I bought in Japan and tightly pack everything square with pieces of cardboard so nothing will shift and get creased. When I travel it's usually from city to city with varying climates so take several light things which can be worn on top of each other and an extra big shawl to wrap up in."

Gayle Hunnicutt "I keep all cosmetics and make-up ready to go and always pack around one colour – black or brown in winter, white or beige in summer. I tend not to travel in trousers as I feel more comfortable in something elegant, usually a crease-resistant dress. I take a hat so it doesn't matter what my hair looks like and keep a pair of tights in my hand luggage. I eat vegetarian food on the plane (ordered in advance), not because I am a vegetarian but because the food is very fresh, and I drink a lot of water and fresh juice to

>40

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travel tips

<38

avoid dehydration. I might have one alcoholic drink on a night flight: it helps me to fall asleep. On long flights I make sure my skin is really clean and just use moisturiser, and make-up before landing. I couldn't travel without my bonnet hairdryer and keep a set of European, English and American plugs so that I can use it wherever I go."

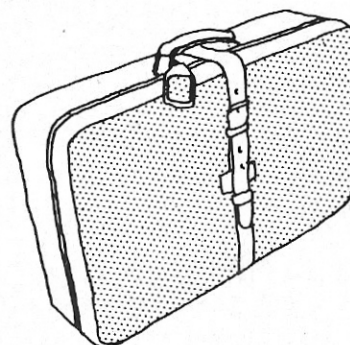
Eve Arnold "The main thing is to travel with various layers of clothing which can be added or subtracted according to the weather. As a photographer I have to carry around a lot of heavy gear so I keep clothes and make-up to the minimum, all packed in one suitcase. I always pack lots of scarves, including two special favourites from Yves Saint Laurent. With two dresses – a silk one I bought in India and a black silk jersey dress – a couple of pairs of jeans, a sweater and a black three-piece suit, I'm ready for any occasion."

Lesley Anne Down "I don't bother to have everything cleaned before I go away or to pack very neatly. Instead, as soon as I arrive at my hotel I call Laundry Service and let them clean and press everything. For the last three years I've travelled in the same Bill Gibb harem pants which are really baggy and comfortable, a T-shirt and jacket. I never wear make-up, just masses of moisturiser, lipstick and sun-glasses. On short journeys I drink only water, on longer journeys wine, never spirits. I'd be lost without my hairdryer and Carmen rollers and always take two of each in case of accidents."

June Ogilvy "I always pack with masses of crisp new tissue paper, taking spare sheets for the journey home. Humidity makes packed clothes go flat and bedraggled but most hotels in New York and Paris are overheated and the clothes cupboard is like a sauna: if the doors are kept shut tight for 12-24 hours any creases will come out. In the States service is not as fast as you might expect and it is usually easier – and safer – to persuade the maid to show you the pressing room and to do it yourself. Shoes are often not cleaned so include a small cleaning kit in your luggage. I always take my Braun dual voltage travelling hairdryer and Carmen conditioning rollers. Other essentials are my baby pillow, and a jar of Nescafe Blend 37 instant coffee – I keep a small supply in a 35mm film case in my handbag. Before going away I check that all clothes and jewellery are fully insured – many insurances cover Europe but not the USA – and take out medical insurance for France and the USA: medical treatment costs a fortune in both countries."

Georgiana Boothby "After years of travelling I have finally learnt the virtues of doing it easily and economically. This is what I take for

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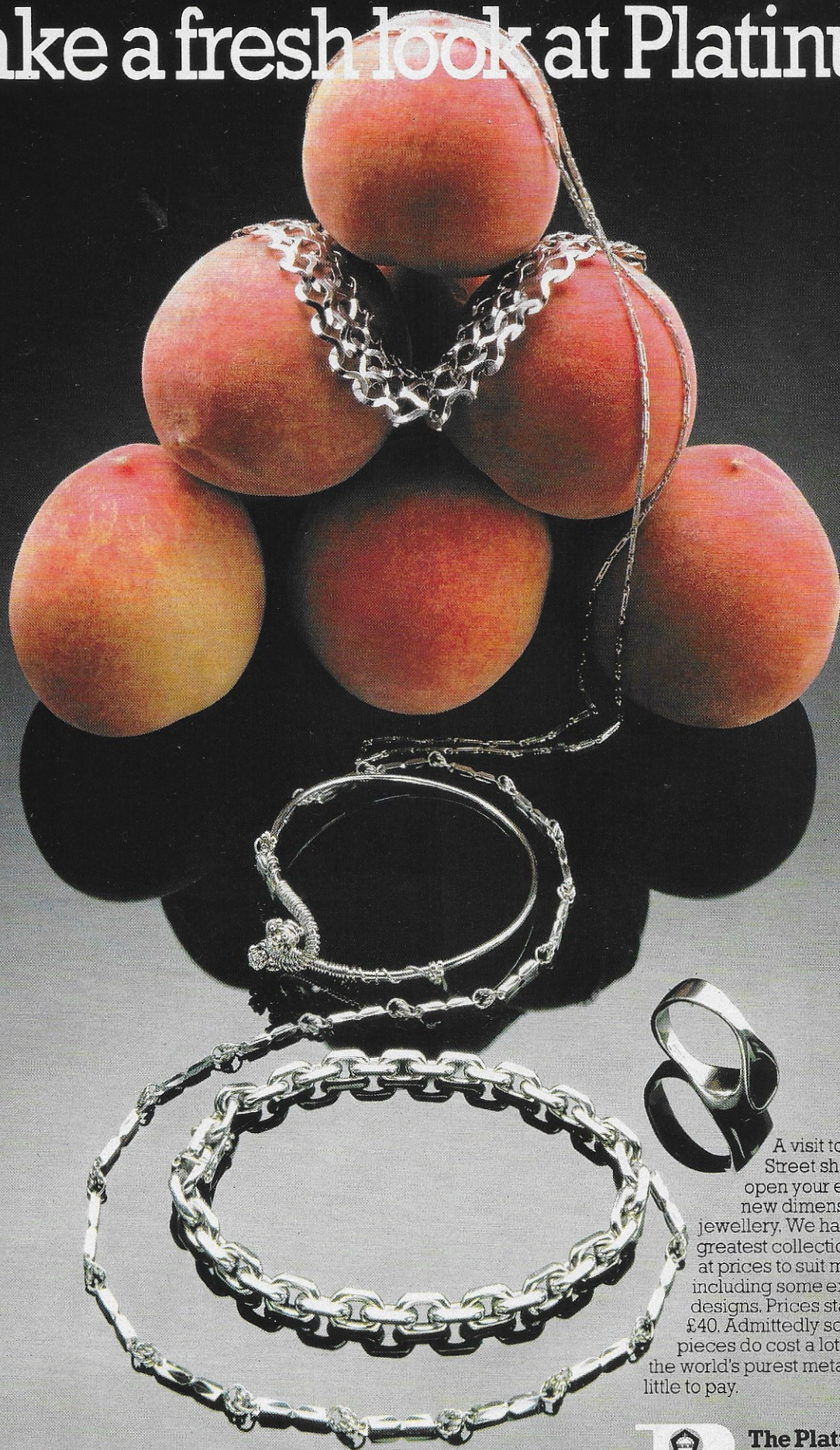
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travel tips

< 40

a holiday in Greece; we often stay on the island of Spetsai where our parents have a house: 3 long voile dresses/2 harem trousers and tops/3 trousers – sky blue, white, black/5 T-shirts/gold sandals for evening/white and black day-time sandals/locally bought leather sandals/sarongs and long narrow cotton scarves in bright colours bought at the kasbah in Tangiers/4 bikinis/2 swimsuits/1 hat/sailor jacket/2 pairs shorts/cashmere cardigan/kimono dressing gown. Extras: pocket backgammon/Polaroid sun-glasses/after-sun lotion – difficult to find in Greece/good colour film/duffle bag for the beach/Uvistat lip screen. Tip: always have a good hair conditioner on at home during lunch to make up for the sea, salt, wind and sun during the rest of the day."

Ann Peto "Going to St Moritz for two weeks I take normal underclothes plus 2 pairs silk undershirts and long johns/4 cashmere polo necks/4 cotton shirts/3 ski suits/jeans outfit for warm days/4 pairs ski socks and silk undersocks/2 pairs silky gloves/fur mittens with leather palms – warmer than gloves/2 pairs cashmere gloves/1 pair Moon Boots/woolly pull-on hats or to match ski suits/ski goggles/black lens glasses/little bag for carrying money, cigarettes, lip protector and small camera – in case your ski teacher won't carry them for you/6 silk scarves to wear instead of hats. APRES SKI: over-the-knee boots in leather with non-slip soles/velvet jeans/woolly sweaters/fur jacket/denims/2 long dresses/evening boots/evening shoes/dressy shirt and trousers. SKIN CARE: Guerlain Ultra Sport/sun block/lip protector/Elizabeth Arden Eight-Hour Cream.

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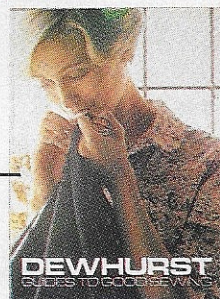
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... So I want to warn you laddie,
Tho'I know you're perfectly swell,
That my heart belongs to daddy,
'Cause my daddy, he treats it so well.

My Heart Belongs To Daddy, Lyrics by Cole Porter

Graft
Unmistakably.



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noting the difference...

This is the first REAL-LIFE FASHION GUIDE, a practical year-round reference for today's fashion-conscious woman... The changes this year are not the kind that make everything in your clothes cupboard suddenly out of date. How you wear something is more important than what you wear... and it is today's attitude to fashion that this Guide is all about.

To get the most out of it you must first decide who you are . . . work out your own fashion image so that you can dress for the life you lead. As examples, see Suzie Cobbold, a business woman with two children (page 78), a teenager, Miff McEwen, (page 94), Sheila Wetton, a VOGUE fashion editor (page 104), and someone who's always in the public eye, Anna Ford (page 62). Study the major fashion changes . . . the new accessories, colours and fabrics that make 1979 look like 1979. We're not saying buy this coat, that suit – the days of "you must wear this" are gone forever – but we are showing the best new looks . . . how the pieces go together . . . how to build a basic wardrobe . . . how the well-toned, well-cared for body is even more important now clothes are closer and more of you shows through slit skirts, minimal tops, peep-toe shoes. This Guide is the answer to every woman who has ever said, "What shall I wear?" We're not saying that you should wear the clothes exactly as they are shown – personal style has never been more important – but they are a guide to what to look for in the shops and in future issues of VOGUE. Knowing what to look for takes the worry out of fashion . . . helps you to get the most pleasure, the most value. Sit back and enjoy it . . .

fashion '79-the difference is..

Colour, bright and strong, mixed all ways... or black and white alone. Fabrics, soft where colours are strong. Shapes, narrower, neater. Skirts, shorter, often split. Important, belts... peep-toe shoes, classic courts... stockings, sheer, showing tanned legs through ... make-up, a little on the softer side... Here, the suit that says everything: closer to you, squared-off shoulders, shorter-cut...

THE SUIT: grey linen herringbone.

Jacket: double-breasted, shawl-collared, wide-shouldered, shaped into the waist, inset hip pockets, one breast pocket.

Skirt: straightish, with wrap-over on shaped waistband.

Shirt: grey silk crepe de chine, Morse code print, small collar, padded shoulders, shaped at waist.

All by Thierry Mugler.

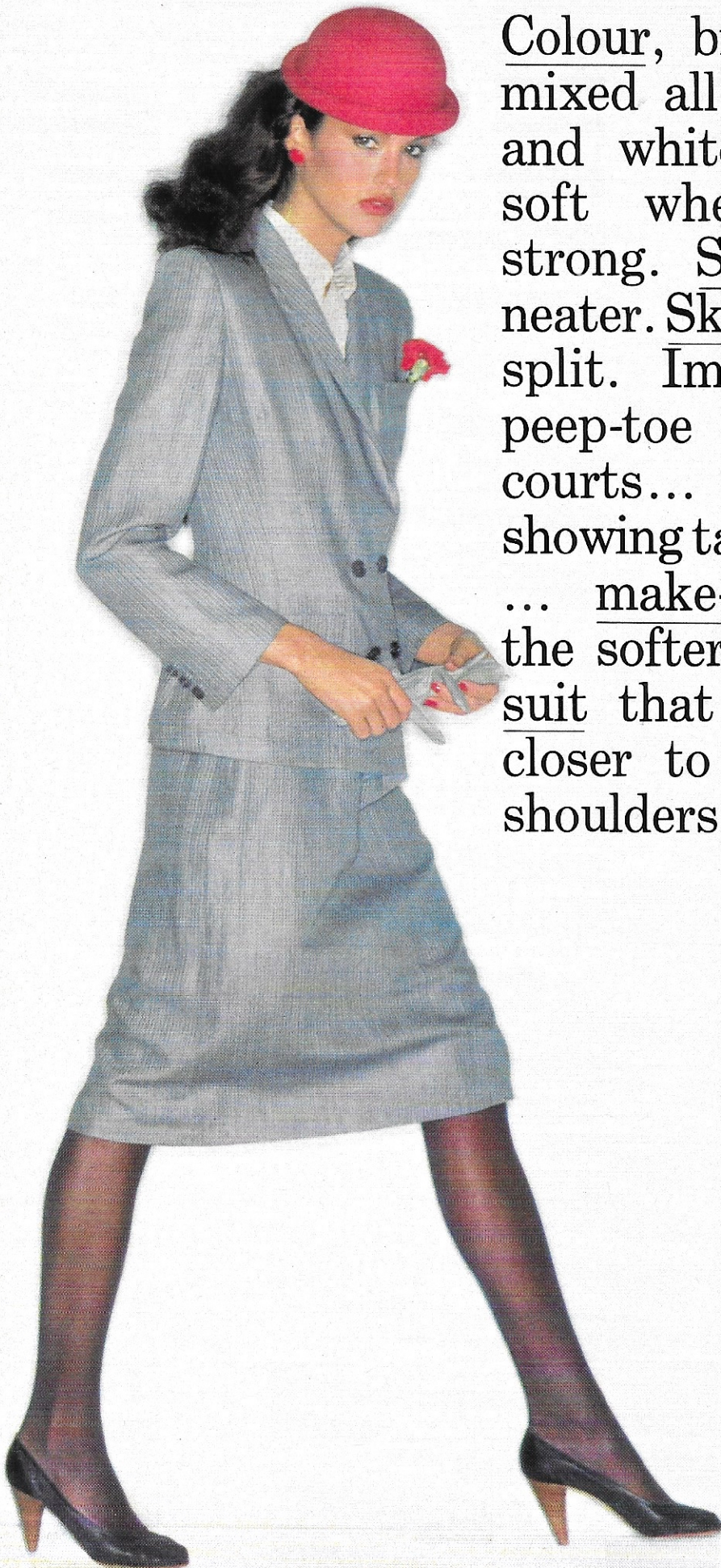
Shoes: navy blue punched leather round-toed courts, stacked cone-shaped heels, by Guido Pasquali for Midas.

Tights: grape coloured, by Charnos.

Hat: felt crown shaped, rouleau brim, by Mary Quant for Dolores.

Gloves: pale grey leather by Kir.

Jewellery: red Smartie ear-studs by Adrien Mann





Coats: the difference is... the cut... slim and straight as a blazer, with wide shoulders, narrow revers... or worn with a belt that's tailored and buckled or soft and wrapped...



THE COAT: grey flannel, single-breasted, patch pockets. Over navy wool crepe straightish skirt with stitched tucks down centre panel; red ribbed jersey vest with fine shoulder straps. All by Jean Muir. Shoes: navy blue lace-ups with small stacked heel, by Manolo Blahnik. Tights: thick navy wool, by Jean Muir. Jewellery: very wide silver gilt bangle, by Ken Lane. Red drop earrings with snakes, by Butler & Wilson.

THE COAT-DRESS: suede with wide full sleeves, collarless, with patch pockets, by Cellini for Forais. Shirt: linen, short-sleeved with buttoned neck, by Wendy Dagworthy. Trousers: oyster pink silk, wide at top, tapering to narrow ankles, by Cygne for Forais. Shoes: beige courts, by Russell & Bromley. Belt: two-inch patent leather with self covered buckle, by Otto Glanz. Jewellery: perforated heavy golden bangles with brass seams, by Browns. Hair and make-up by Rick Gillette. Beauty tip: make-up colours have to hold out against brightly-coloured clothes: mouths are bright, alive... eyes are definite but not exaggerated

MIKE REINHARDT



Evening suits: glitter and shine make brilliant colours...tapering trousers...



THE EVENING SUIT:
more casual but carefully
accessorised, with suede
and poplin mixed.
Sleeveless suede
T-shirt with slightly
padded armholes and neck,
stud fastening
at the back,
by Claude Montana.
Bright blue cotton poplin
trousers with wide
pleated tops, tapering
legs, small slits
at the ankles, by Ventilo.
Shoes: punched leather
peep-toes with stacked
cone-shaped heels,
by Guido Pasquali
for Midas.
Scarf: palm tree print
silk with orange border,
by Liberty.
Belt: soft suede,
wrapped and tied,
by Otto Glanz.
Jewellery: square
plastic ear-clips
with gilt, by Adrien Mann

the difference... note the fabric mixtures,
diamanté jewellery... sandals and peep-toes...



THE EVENING SUIT:

in brilliant shot silk.

Bright pink jacket,

double-breasted,

with revers,

wide shoulders,

inset pockets,

four shirt-sized

white buttons.

Purple trousers,

with pleated top,

side pockets,

tapering legs.

All by Wendy Dagworthy.

Shoes: classic courts

with high heels, by Midas.

Tights: natural,

by Charnos.

Jewellery: diamond-

shaped, blue-centred

diamanté drop earrings,

by Butler & Wilson.

Diamanté and sapphire

bar pin, by Ken Lane.

... purple/red

multi-flower

print silk gauze.

Jacket with soft shawl

collar, wide shoulders,

long narrow sleeves.

Cowl-necked camisole

with fine shoulder

straps. Matching

trousers with tapering

legs on elasticised

waist. By Basile.

Shoes: purple sandals

with cross-over rouleau

straps, by Ivory.

Tights: natural,

by Pretty Polly.

Belt: narrow pink

leather, by Mulberry Co.

Jewellery: diamanté

and ruby bar pin;

diamanté mesh clip-on

horseshoe earrings,

by Ken Lane.

Rick Gillette's

beauty tip: intensify

the colours for evening

but don't change

the make-up.

Exaggerate the outline

of the eyes...

steer away from

the winged look

which is old fashioned





The T-shirt dress that pulls over the head... wider, squarer shoulders, shorter skirt, slit back and front. Accessory updates: the leather pouch bag on long rouleau strap... the shining shaped belt... the brilliant colour mix...

THE T-SHIRT DRESS:

in crepe de chine, wide-shouldered, narrow revers, neat short sleeves, by Adrian Cartmell.

Handbag: punched leather with fine long rouleau shoulder strap, by Mulberry Co.

Shoes: yellow punched leather peep-toes, stacked cone-shaped heels, by Guido Pasquali for Midas.

Belt: bright green metallic snakeskin with covered buckle, by Paris House.

Jewellery: green and blue diamanté drop ear-clips,

by Adrien Mann.

Pink and green glass bracelets,

by Butler & Wilson.

Hair and make-up

by Rick Gillette.

Beauty tip:

bright clothes need colour

but use it

in the sheerest way,

one layer at a time.

Bring the colour

of the blusher into

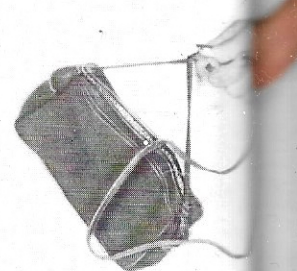
the eye make-up.

Helps prevent

isolated patches

of colour, blends it

all together





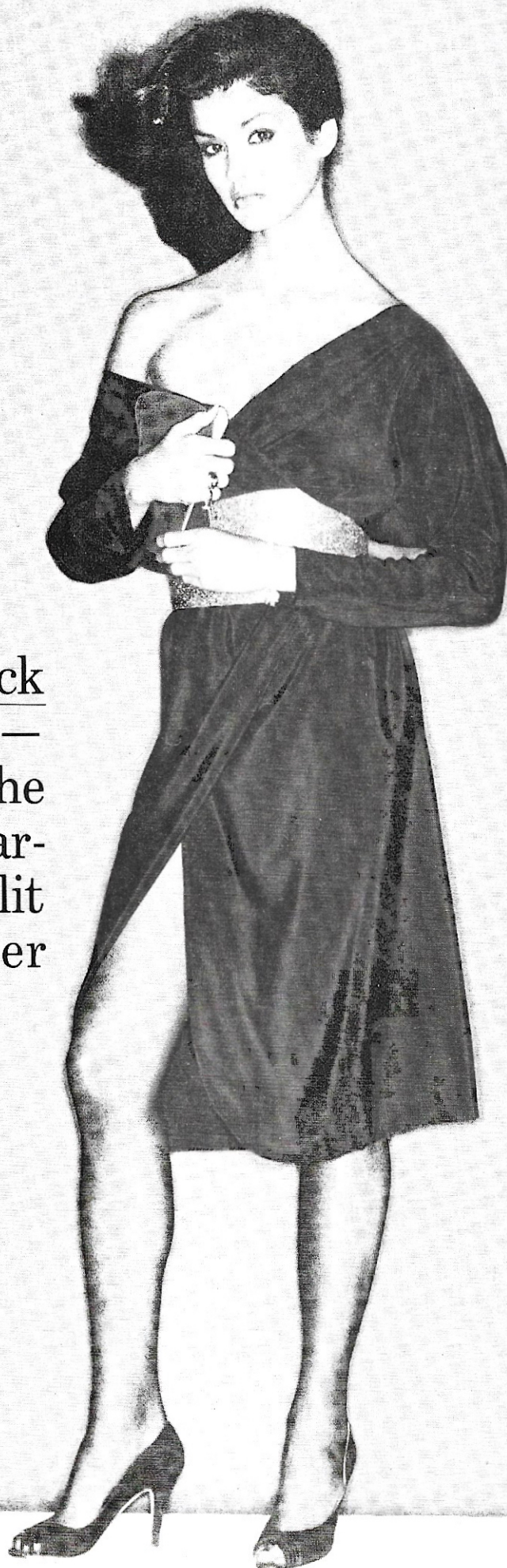
THE SHIRTDRESS:
in navy wool crepe,
small collar,
front fastening
with small white buttons,
cuffed sleeves,
shoulder epaulettes,
by Jaeger.
Shoes: navy punched
leather round-toed
courts by Guido Pasquini
for Midas.
Hat: black felt crown
with rouleau brim,
by Mary Quant for Dolor.
Belt: bright pink leather
with buckle fastening,
by Mulberry Co.
Scarf: red silk chiffon,
by Liberty.
Jewellery: gold
droplet earrings,
by Butler & Wilson.

Soft and easy shirtdresses
... count the new details
shoulder epaulettes...
neutral colours, dashes
of brilliance... matching
shoes, contrasting belts..

... burgundy crepe de chine
opposite left,
with epaulettes, cuffed
sleeves, glass buttons,
self-coloured scarf,
by Salvador.
Shoes: maroon leather,
by Manolo Blahnik.
Tights: anthracite grey,
by Charnos.
Belt: silver kid,
self-covered buckle,
by Paris House.
Jewellery: dangling
glass earrings,
by Butler & Wilson.
... white spotted petrol,
opposite right,
blue jacket and skirt.
Jacket double-breasted,
skirt finely pleated
and slit up one side.
Plaited tan/beige/
dark turquoise cummerbund.
All by Chantal Thomass
for Ter et Bantine.
Shoes: beige courts,
by Russell & Bromley.
Tights: natural, sheer,
by Charnos.
Jewellery: turquoise
marbled drop earrings,
by Butler & Wilson;
golden curtain ring
bangles, by Browns.
Make-up by Rick Gillette



The little black evening dress — and here's the difference: narrow, shorter, slit skirt... barer shoulders...



THE WRAP DRESS:
for evening, black crepe de chine, sleeves and body cut in one, V-necked, widely belted, by Adrian Cartmell.
Shoes: black suede peep-toes with snakeskin trim, by Andrea Pfister for Rayne.
Tights: sheer black, by Charnos.
Belt: wide and shiny bronze plastic, by Fashionways.
Handbag: small red patent clutch.
Jewellery: diamanté ear-studs and fine three-strand diamanté bracelet, by Adrien Mann.

THE BLACK SUIT
for evening, satinised cotton, single-breasted fitted jacket with wide shoulders. Trousers front pleated, with side pockets, tapering legs, turn-ups. Cream linen self-striped camisole, fine shoulder straps. By Ginochietti.
Shoes: bright red suede peep-toes, thin high heels, by Maud Frizon.
Tights: smoke grey, by Charnos.
Gloves: black leather, by Kir.
Belt: black patent leather with square buckle, by Paris House.
Jewellery: heart-shaped diamanté ear-clips, by Ken Lane.
Beauty-tip: colours — a lot of burnished bronzes, browns, greys, violets. All the colours of precious stones, used in very sheer, iridescent layers. Layer on the colour until the right effect is achieved. Then use brown or black to re-emphasise, sharpen up. The clothes, with their emphasis on the 50s and 60s, could give an old-fashioned feel, so keep make-up modern, sheer, shining

MIKE REINHARDT

The brilliant
black evening
suit: just add
red shoes, cream
camisole, wide
patent belt...



IN THEIR OWN FASHION no.1



Technicians check as Anna Ford is about to go on the air wearing a pale green wool dress by Missoni. Opposite, blue satin trouser suit by Bruce Oldfield for wearing while entertaining at home.

Private taste for public life

Anna Ford lectured in politics and sociology at the Open University in Belfast before joining Granada Television. She became a newsreader and reporter with ITN last year. She also freelances and does music narration — *Peter and the Wolf* and Benjamin Britten's *The Young Person's Guide to the Orchestra*.

Her clothes have to be versatile to see her through the day which often consists of a business lunch, office work, then straight on the air before going out to a dinner party. She doesn't feel she has any particular style but likes a simple uncluttered look, no frills: tight waisted clothes, cut-out necklines, accessories kept to a minimum — just one or two gold rings and always a thin gold chain. She loves natural fabrics, particularly silk, which can be worn all the year round. Her favourite colours are soft greys, pinks and black — which





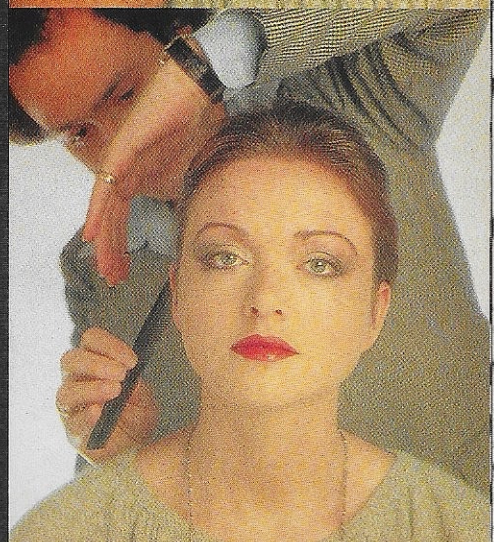
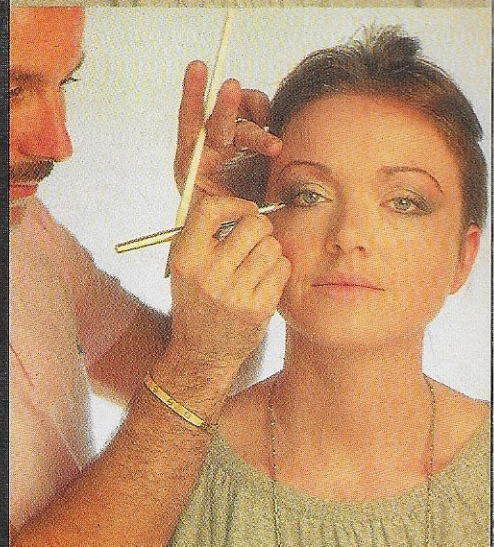
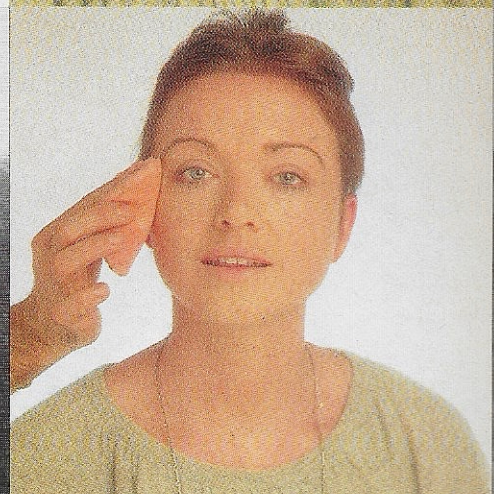
Making up in the studio, this page and inset right. Anna Ford's basic beauty routine: lots of Almay moisturiser because she has a dry skin and mostly Biba make-up which she finds has the best colours for her; Miners mascara "because it comes off easily" and Boots lipstick and pencil in pale and dark grey. She usually does her own make-up but loves experimenting and was pleased with the way Olivier Echaudemaison of Harriet Hubbard Ayer, Paris did her face (opposite)



suit her best – but she avoids yellow and orange and cannot wear blue for the screen because of technical problems.

She has difficulty finding evening clothes she really likes and dislikes fur coats: “It’s like wearing diamonds during the day . . . being chic is being understated”.

For weekends she wears jeans bought at Shepherds Bush market, shirts and sweaters and enjoys not having to carry around her “survival kit”, in other words, her big tote bag containing essentials for the day: diary, notebook,



Step-by-step to a new make-up

STEP ONE

Anna Ford without any make-up

STEP TWO

Olivier Echaudemaison used Amande foundation by Harriet Hubbard Ayer, smoothing it evenly with a damp sponge.

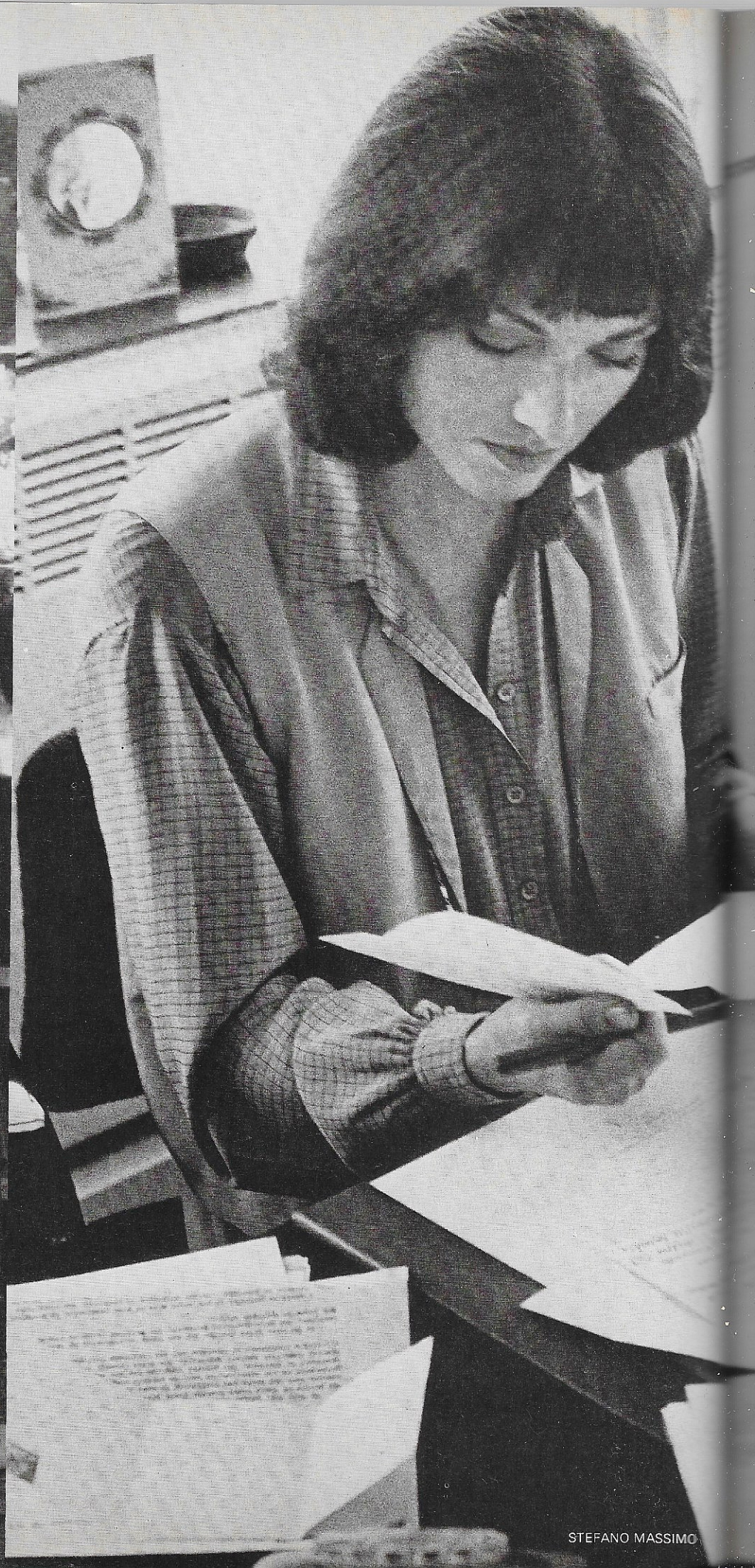
Then, a very fine, slightly pinkish powder.

STEP THREE

To emphasise the eyes he first outlined them with brown pencil all around, then a topaz shadow all over the lids and darker brown on the outside corner of the eyes to open and elongate them. He added black mascara and slightly elongated the brows with brown pencil. Finally, he cleaned the outline of the shadows with a Q-tip, using an upward movement.

STEP FOUR

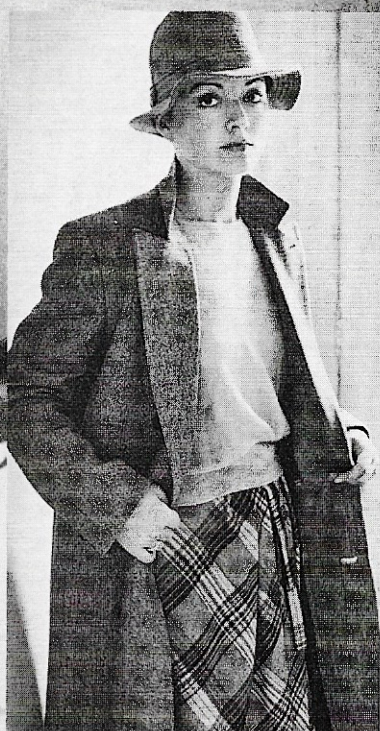
Olivier Echaudemaison chose Harriet Hubbard Ayer Rose Orange lipstick and put lipgloss over it. On the cheeks he added blusher in a crescent shape towards the temples with a little under the chin for extra glow



Anna Ford can wear separately or together.

Tunic and skirt, far left, in silk chinon print from Hindimp, which Anna Ford can wear separately or together.

At the office, left, Anna Ford wears a silk three-piece in grey with plain waistcoat by Cygne



To keep fit she always walks up the six flights of stairs to her office...

pen, address books, both personal and office, make-up pouch with lipstick, powder, mascara, comb and eyeshadows. "It's bliss to have just a couple of keys and a pound note in my pocket."

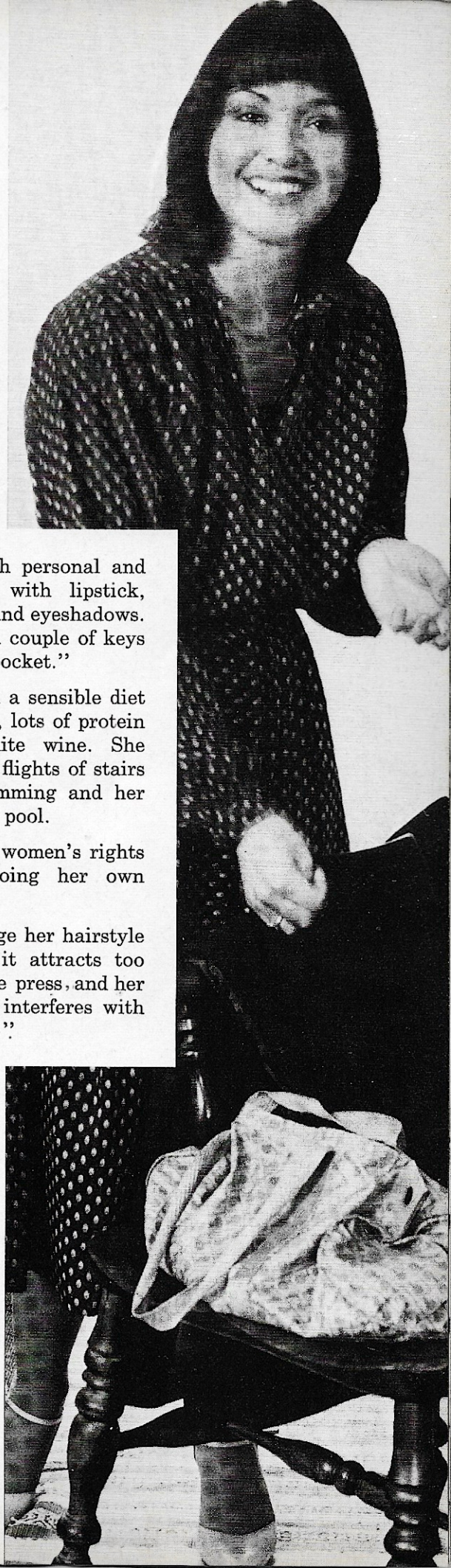
To keep fit she relies on a sensible diet with masses of raw food, lots of protein and drinks mostly white wine. She always walks up the six flights of stairs to her office, loves swimming and her dream is to have her own pool.

Her projects? A film on women's rights and her own show doing her own interviews.

She doesn't like to change her hairstyle on the screen because it attracts too many comments from the press, and her male colleagues say "it interferes with the seriousness of the job".

Double-breasted tweed coat, inset left, beige and brown herringbone, from Elle.

Soft dress, right, in maroon and beige, from Peter Robinson. by Pret a Porter Hair, all pages, by Frank at Leonard



Living in trousers, jackets, waistcoats for country ease; a suit for shopping in town; striped dress for speech days, drinks with friends. For nights out, the theatre, restaurants, shiny shirt and herringbone trousers, wrapped with a gold cummerbund.

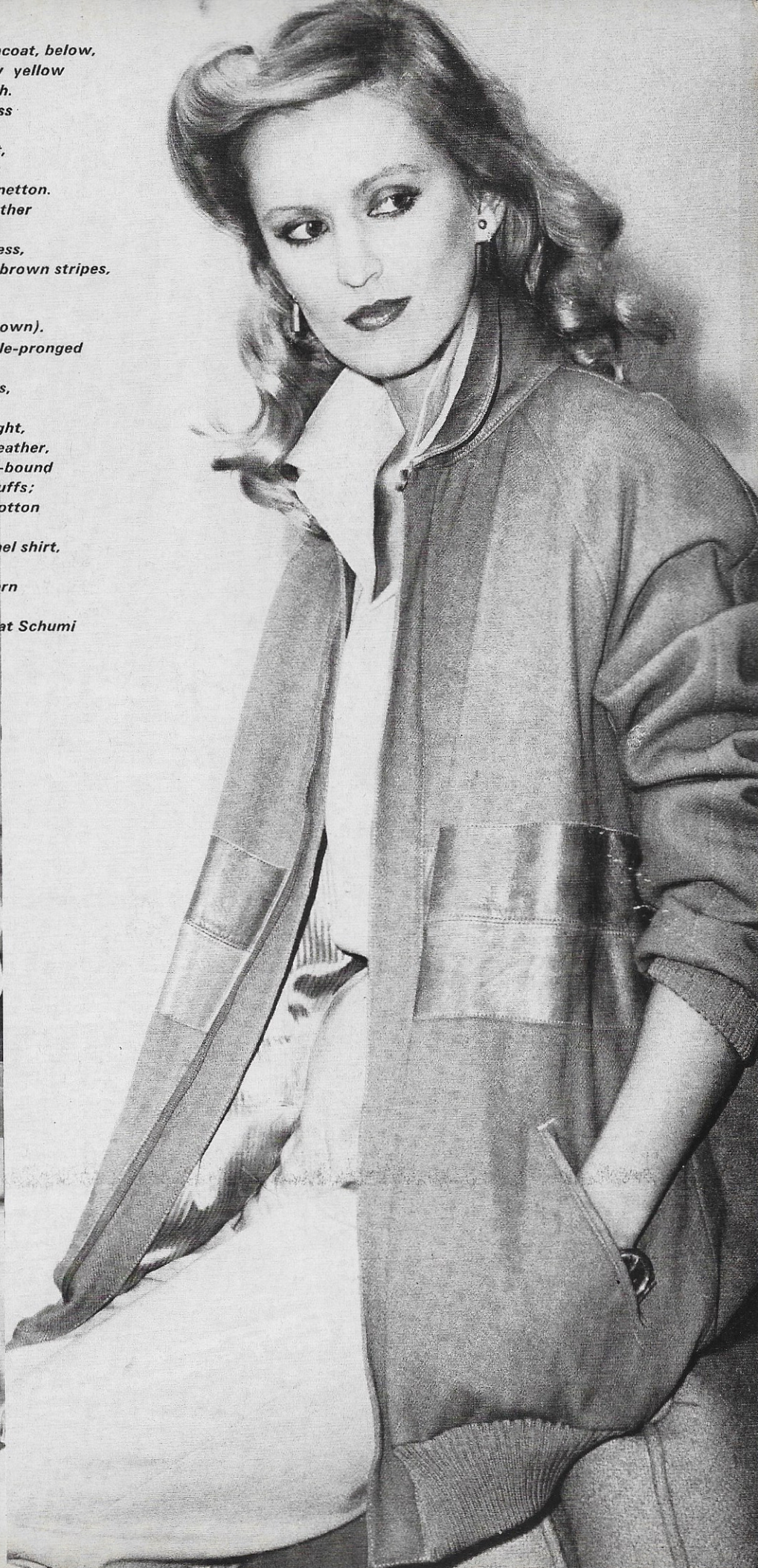


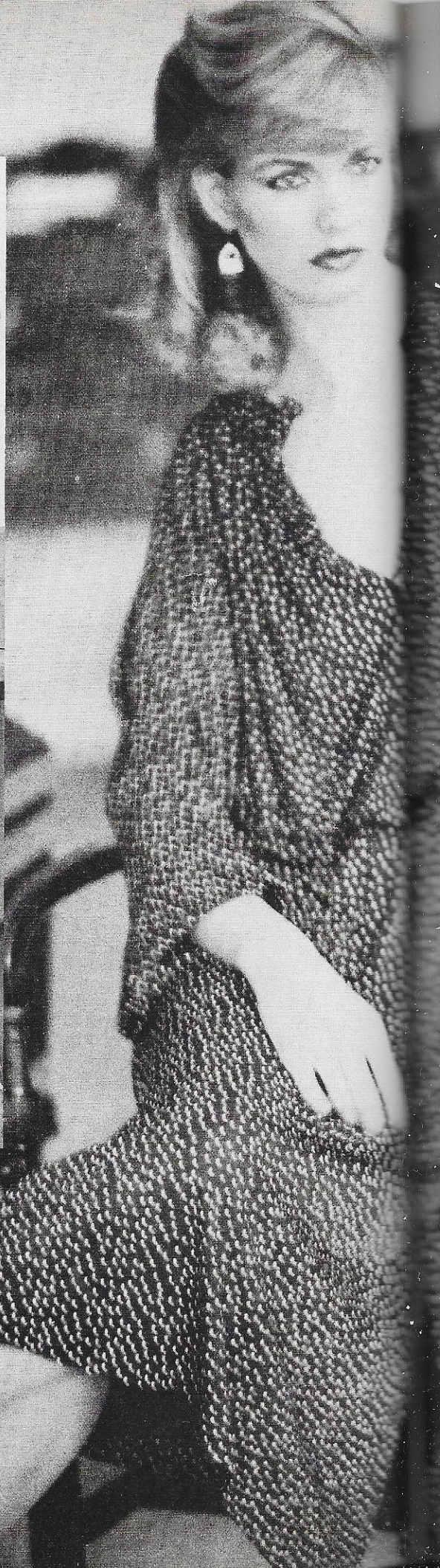
Beige/pale blue Prince of Wales check tweed suit, left, with slim skirt, by Ports. Cream-piped beige silk shirt, small button-down collar, by Cygne. Studded tan leather dog-collar belt, by Ventilo at Joseph. Flapped pigskin shoulderbag, by Bottega Veneta. Bracelet-strapped watch, by Timex. Cylindrical tiger's-eye pattern ear-drops, by Adrien Mann. Open-necked gold Lurex shirt, right, straight front-pleated green tweed trousers, by Chloé. Collarless beige suede shirt-jacket, smocked yoke, by Burberry. Gold kid wrap belt, by Chris Trill. Woven gold kid clutch bag, by Loewe. Barley sugar twist ear-drops, by Butler & Wilson.

Clothes for the life you lead

The country life

Unlined single-breasted raincoat, below, by Margaret Howell. Canary yellow Shetland cardigan, at Joseph. Long ginger leather collarless waistcoat, white silk back, reversing to silky peach knit, by Cricket. Pleated tapering brown cord trousers, by Benetton. Solid-silver-buckled calf leather cowboy belt, by Il Bisonte. Textured brown silk shirtdress, far below, burgundy/green/brown stripes, with pleated shoulders, by Mishap, (own red elastic belt not shown). Thick red leather belt, double-pronged bronze buckle, by Joseph. Barley sugar twist ear-drops, by Butler & Wilson. Mustard canvas blouson, right, banded in dark brown/tan leather, small leather collar, leather-bound pockets, knitted welt and cuffs; dark yellow front-pleated cotton trousers; both by Cricket. Small-collared banana flannel shirt, by Benetton. Cylindrical tiger's-eye pattern ear-drops, by Adrien Mann. Hair throughout, by Simon at Schumi





Navy gabardine suit, above, single-breasted jacket, straight skirt; blue/cream printed navy silk wrap-blouse, three-quarter straight sleeves; all by Fragile. Navy patent belt, by Paris House. Gold/grey Lurex scarf, by Albini. Tights by Charnos. Leather-edged black kid clutch bag, by Loewe. Blue enamel/diamanté stirrup ear-drops, by Butler & Wilson.

The business life

The working woman needs clothes simultaneously practical and feminine. Dresses to work in, but pretty enough to wear through the evening; a suit for all occasions, a simple dark coat that works with everything, and, for out-and-out glamour, a long chiffon evening dress.

Military-style navy wool flannel coat, inset top left, with navy leather gilt-buckled belt, epaulettes, button-down patch breast pockets, by Jaeger. White-spotted navy crepe de chine scarf, by James Drew. High black leather courts, by Russell & Bromley. Tights by Charnos. Blue enamel/diamanté ear-drops, by Butler & Wilson.

Long cobalt-blue chiffon evening dress, inset below left, printed with black/mustard planets and stars, full tie-cuffed sleeves, round tie neck, with scalloped and slit calf-length hem, gold satin cummerbund, by Zandra Rhodes. High vivid violet suede courts, at Ivory. Tights by Charnos. Red-spotted diamanté ear-drops, by Butler & Wilson. White-spotted front-buttoning navy silk crepe dress, left, elasticated waist, by Christian Dior. Tights by Charnos. Rhinestone/enamel stirrup ear-drops, by Butler & Wilson. White/cream/navy printed T-shirt and softly-pleated skirt, right, in silky jersey, by Tricosa. Pebble-grey soft Shetland cardigan, at Joseph. Blue enamel/diamanté ear-clips, by Adrien Mann

Clothes for the life you lead



Clothes for the life you lead

Cream wool flannel three-quarter coat, left, raglan sleeves, slightly padded shoulders, turn-back cuffs, patch pockets; scoop neck black cashmere long-sleeved sweater; both by Jaeger. Front-pleated tapering black alpaca trousers, with ankle-slits, by Ventilo. Black patent belt, by Paris House. White leather courts with navy flashes, conical heels, by Maud Frizon. Tights by Charnos. Black button ear-studs, by Adrien Mann.



The city life

For the woman living in town, with children, a busy husband, a simple wardrobe for the minimum of fuss: suits, a white dress and cardigan for day, trousers for shopping, collecting the children from school, a simple black satin dress for entertaining at home.

Deep-V'd and sashed black satin wrap-dress, left, long straight sleeves, by Zoran.

Black suede double-strapped sandals, by Zapata. Sheer grey tights, by Charnos. Grey/white glass bracelets; large silver/amethyst ear-drops; by Butler & Wilson.

Single-breasted black linen jacket, inset left, with patch pockets; straight black cotton wrap-skirt, buttoning at hip; self-striped white cotton lawn collarless shirt, short wide sleeves, front-buttoning placket; all by Margaret Howell.

Wide black patent belt, by Paris House.

Square black ear-drops on fine silvered chains, by Butler & Wilson.

Deep-V'd sleeveless self-striped white silk dress, below, elasticated waist, buttoning all down front, by Bercher Deux, at Elle.

White thick cotton cardigan, by Jil Sander. Silver/diamanté/red stone necklace, by Butler & Wilson.

Bright white polyester suit, right, single-breasted jacket, straight matching skirt; V'd sleeveless white/pink fine-striped silk blouse, neck-ties; all by Bercher Deux. White leather clutch bag, by Loewe. Shallow-crowned fine-woven red straw hat, by Herbert Johnson. Cloudy glass leaf ear-drops; pink/grey glass necklace, worn as bracelet; by Butler & Wilson

TERENCE DONOVAN

INSTANT UPDATES

the accessories
that make the difference now...



BELTS: the 1979 accessory—shiny, tailored, brightly coloured... patent leather or suede . . . silver or gold . . . wide and tight . . . thonged and wrapped . . . **BANGLES** in brilliant colour, lacquered wood, or wide brass, or beaten metal . . . chunky wood **NECK-LACES** . . . Drop **EARRINGS** in gold, coloured plastic, wood, stone . . . **GLOVES** in brightest colours of kid and suede . . . **SHOES:** high-heeled pumps with peep-toes, plain pumps, conical heels, open sandals in bright colours . . . **HATS:** tiny, forward tilted, veil trimmed for evening . . . bright coloured capline for summer straws . . . **HANDBAGS:** shoulder-bags, flat, in grained leather, or fat and squashy . . . small pochettes . . .

A collage of fashion accessories. The top left shows two belts: one in purple suede with rounded ties and one in bright blue suede with ribbon ends. Below these are several brightly painted wooden bangles in yellow, orange, and red. On the right, a person's arm is shown wearing a blue knotted tie belt, a wooden bangle, and a large, multi-colored leather glove. The bottom left shows a close-up of a green knotted tie belt. The background is a light blue powder blue soft suede shirt jacket.

BELTS, main picture: bright leather, about 2ins wide, self-covered square buckles, by Chris Trill. Wood BANGLES, far left, brilliantly painted for Browns. SHOES: tomato suede peep-toes, by Maud Frizon. Shiny maroon sandals, laddered strap up one side, plain the other, peep-toes, sling back, by Manolo Blahnik. TEXTURE MIXTURES: patent belt, by Otto Glanz, suede trousers, by Cellini, crinkly silk shirt, by Lips. TIE BELTS, left, in purple suede with rounded ties; bright blue suede with ribbon ends, by Chris Trill

GLOVES, right, leather in shades of yellow, peach, green and red, by Kir. Blue knotted TIE BELT, by Cingula Belts. Wooden BANGLES, brightly painted for Browns. Powder blue soft suede shirt jacket, by Austin Garrett

INSTANT UPDATES

HANDBAGS, left: natural calf shoulder-bag, flat, stud-fastened tab flap, long shoulder-strap, by Il Bisonte. See leather drawstring shoulder-bag, with shoulder-strap, pale brown pipe in darker brown, by Loewe. Dark brown corded leather pouch, with drawstring and long rouleau shoulder-strap, by Fendi. **FLAT BANGLES**, gold painted, by Brown. **Suede trousers and shirt**, by Celine.



DROP EARRINGS, top, wooden, feather-shaped, by Browns; pink satin shirt by Manson. **THONGED BELT**, above, string and leather, string ties, by Missoni. **Perforated golden BANGLES** with bronze edging. **Silk crepe de chine shirt**, by Celine.



*KNOTTED PEARLS, above,
by Adrien Mann. Silver
ROULEAU BANGLE
with wooden section,
by Loewe. Black kid
ENVELOPE BAG
with leather edging,
zipped pocket, by Loewe.
Shiny black Danskin by Browns.*

*EVENING POCLETTE, right,
flat, woven gold leather,
by Loewe. Gold lacquered
wooden BANGLE, by Browns.
Wide black patent leather belt
with self-covered buckle,
by Paris House.*

*Black alpaca trousers
by Ventilo; Danskin by Browns.
Hair, throughout,
by Alistair at Schumi*

*Suzie Cobbold's clothes
always seem to go together
because she keeps
to earthy tones*



IN THEIR
City

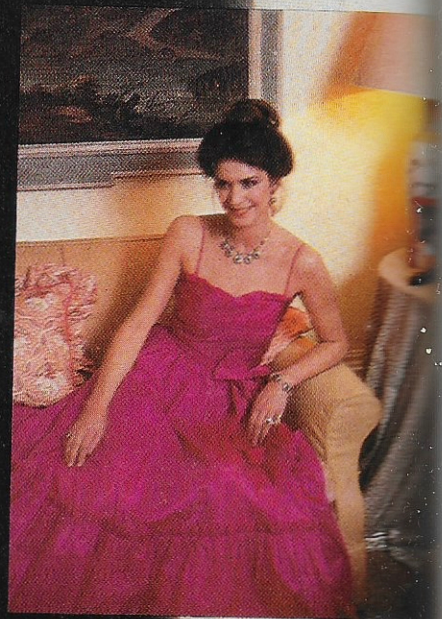


OWN FASHION no.2 life with style

Australian born Suzie Cobbold, 34, lives in London with her two daughters, works part time at Piero de Monzi in the Fulham Road, enjoys cooking and entertaining. She feels happiest in separates, mostly skirts and shirts. Jeans are out: "I was brought up in them."



Off to school with daughters Suzanna, 7, and Kate, 5½, opposite, in herringbone brown coat by Cerruti and boots by Manolo Blahnik. Suzie Cobbold wears very little make-up for the day, just kohl, mascara and lip gloss. Inset opposite, setting the table at home, in blue silk tunic and pants by Jane Cattlin



Suzie Cobbold's clothes always seem to go together because she keeps to earthy tones – browns, beiges, creams, sometimes green – a little navy blue and maroon, lots of black for evening and one grand cherry red dress. Shopping is mostly impulse buying but she knows exactly what she wants and what she needs; favourite places are Piero de Monzi, of course, Piero de Monzi's Cerruti Shop, Elle and Joseph.

In the summer she wears T-shirts, bandeau tops collected in Australia, sarongs and scarves: "I have this huge cotton one from Saint Laurent. When I bought it I thought I was being wildly extravagant but I wear it again and again."

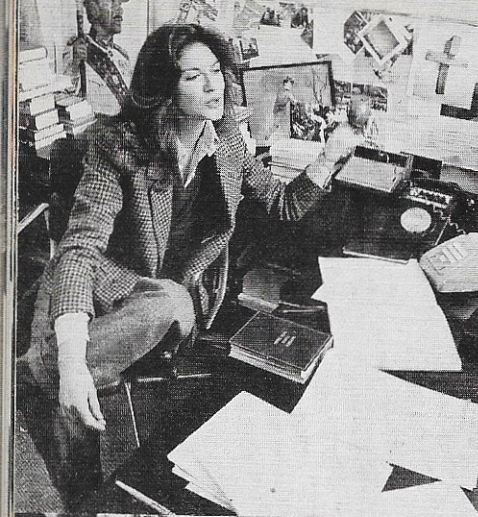
Accessories are important; at the moment favourites are cummerbund belts and a metal evening box on a leather thong from Browns. She buys all her shoes and boots at Zapata. She loves to travel and going to the country for weekends. Packing is easy: "I always take too much; I like to have my things around me and I always take my baby pillow and hot-water bottle wherever I go."

Dressed for a wedding, left, in a dark blue suit by Cerruti, with white silk shirt by James Drew, veiled hat by Graham Smith.

"I couldn't find a grand ball dress I liked so I designed this one and had it made." Opposite inset, it is shocking pink taffeta, and top and skirt can be worn separately.

Suzie Cobbold in her kitchen, this page, wearing a biscuit coloured waistcoat by Ventilo, cream silk shirt and plaid wool skirt from Stirling Cooper





Suzie Cobbold in the office, top, wearing coffee coloured trousers found "down the road from my house", with Viyella checked shirt, man's brown V-neck pullover and blazer by Cerruti.

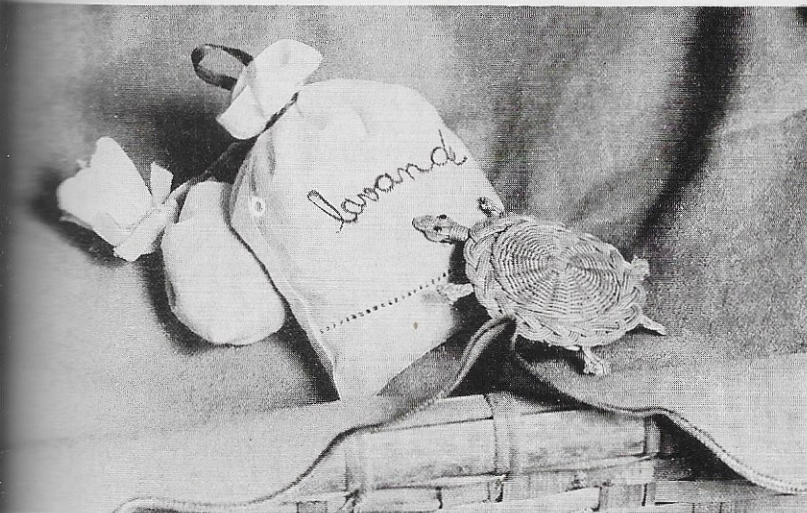
In her bedroom, above, organising the day and making appointments, Suzie Cobbold wears a brown tweed suit from the Elle Italian Shop, suede belt by Stirling Cooper, cream silk shirt with velvet tie and gold chains.

Suzie Cobbold's wardrobe, right and centre opposite, impeccable at all times: "It makes finding things so much easier."



To keep in shape she exercises with a Cosmo shape tape but doesn't need to diet because weight has never been a problem. She takes lots of vitamins E and B and goes to Micheline Arcier from time to time for skin treatments.

She wears very little make-up for day, just some kohl, mascara and lip gloss, and adds a bit extra of each for evening. She goes to Hugh & Alan in Ebury Street two or three times a week: "If my hair is not right I feel miserable." She wears combs all the time and puts her hair up for evening. Alliage is her favourite scent and she likes everything to match, particularly body shampoo. In the summer, for a change, she uses Eau de Patou.



Dressed for dinner, right, in blue silk cloqué dress by Adrian Cartmell, gold sash by Chris Trill, sandals by Manolo Blahnik.

Disco dancing is more comfortable in trousers, below left, by Adrian Cartmell, with paillette blazer over white silk shirt and man's cummerbund in shocking pink.

Summer dressing: bandeau tops in all colours, worn with cotton trousers or skirt, below centre and right. Make-up, all pages, by Atalanta Massimo; hair, by Hugh at Hugh & Alan



EVENINGS



For grand evenings – long silky black rouleau-strapped dress with black chiffon overblouse printed with gold Lurex leaves . . . Dress, this page, floor-length, narrow straps buttoning down one side to mid-thigh, leaving long slit; gold Lurex leaf-design jacket with tie neck and wide cuffed sleeves; both by Marcel Fenez. Shoes: fine -strapped bronze leather sandals, by Geoffrey Beene. Jewellery: heavy gilt curtain-ring bracelets, by Browns; golden barley sugar twist earrings, by Butler & Wilson

For the theatre, restaurants, informal parties – soft black chiffon suit shot with gold Lurex pinstripes . . . Suit, right, double-breasted, wide-lapelled jacket; front-pleated tapering trousers; bandeau top in gold Lurex, with centre-front gathers; double-length gold leather belt; fine pin-striped scarf; all by Dodos at Burns. Shoes: high black suede snakeskin-trimmed peep-toes, by Andrea Pfister. Jewellery: golden perforated bangles with brass insets, by Browns. Hair, throughout, by Simon at Schumi

***the difference is...in the shimmer,
the softness
and ease...***



EVENINGS



For disco-dancing — skimpy athlete's vest, loosely-pleated trousers . . . Pant suit, left, in fine violet crepe de chine. Sleeveless T-shirt, baggy, narrow-ankled trousers, all by Pamela Francis. Shoes: punched canary yellow peep-toes, cone-heels, by Guido Pasquali. Tights: smoky beige, by Charnos. Belt: shiny green leather, by Chris Trill. Jewellery: long oval diamanté and emerald stick pin, by Ken Lane.

Seersucker two-piece — for drinks, and informal dinner parties . . . Blouse, right, in pink seersucker; calf-length skirt almost straight, in black silk seersucker; both by Marcel Fenez. Belt: wide black patent leather, by Paris House. Jewellery: diamanté choker; diamanté ear-clips, by Ken Lane; heart shaped diamanté ring, by Adrien Mann



EVENINGS



Gauzy gold-spotted polka-dotted chiffon dresses for parties, grand dinners . . . Vivid purple dress, opposite, buttoning to the waist, ankle length, tied cuffs, fine gold rouleau belt, chiffon underskirt, by Marcel Fenez. Jewellery: gilt wire bracelet, by Ken Lane. Golden pagoda ear-drops, by Butler & Wilson. Purple, white and blue stone rings, by Adrien Mann. Double-layered gauzy blue/white spotted chiffon, right, over plain white chiffon; V-neck, bat-wing sleeves, striped shoulder frill, cummerbund, by Anna Beltrao. Shoes: flower-decorated gold sandals, by Halston. Jewellery: silver-gilt chain with pale blue/diamanté pendant, diamanté ear-studs, by Adrien Mann



BEAUTY '79

the difference is...

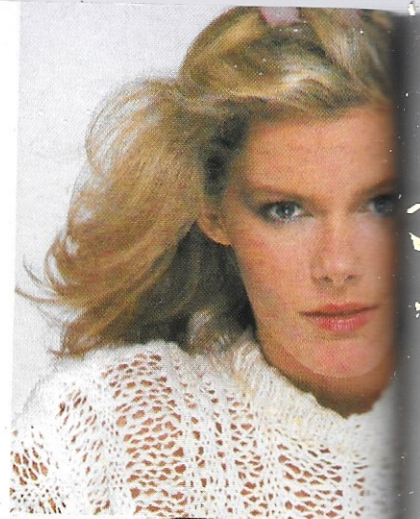
With more of you showing than ever before—through skirts slit sometimes thigh high, tops left unbuttoned and in thinner, almost transparent body-close fabrics, tanned legs through sheerest stockings, peep-toe shoes and minimal swimsuits—shape has never been more important. On these pages, the new hair and make-up differences, easy exercises and the Multiple Choice Diet to help you lose 10lbs in two, three or four weeks...

THE BODY, left, in pillarbox Danskin, by Browns, straps crossing at the back; accessories in clashing colours — tasselled scarf by Heaven; pink and blue suede sandals tied around the ankles, by Maud Frizon.

THE MAKE-UP, right, for day, softer but not necessarily less, with a new mixture of textures: glacé lips, luminous skin, velvety colour on the cheeks and very soft eye make-up. The great accessory explosion extends to the hair with combs, ribbons, butterflies. Change of colour is subtle, highlighting with more than one shade of tint, lighter towards the face, darker at the back...

Nails are painted bright in clashing colours... toe-nails, too, showing through peep-toe sandals. For summer, legs need to be tanned — fake if necessary — and beautifully smooth.

The body really shows again... legs through sheer stockings, slit skirts... bosom through body-close, almost transparent fabrics... waist always pulled in...





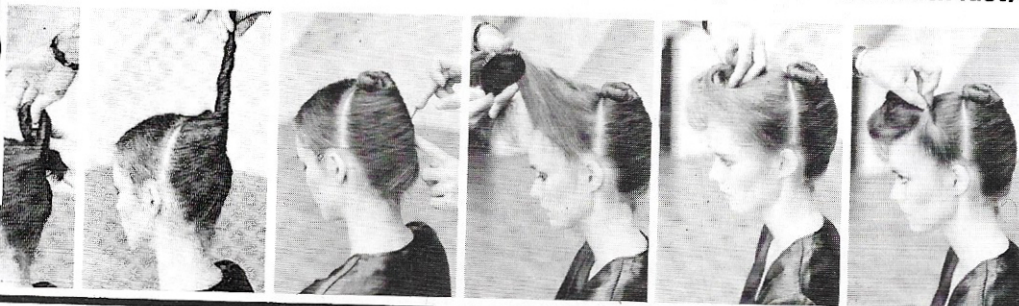
Colour, never sheerer, make-up, never better
for your skin... nails, very, very bright... hair,
super cut, super healthy, super easy, more
dressed-up, more decorated for evening...

THE DETAILS: right
and top left, long-sleeved
round-necked knit sweater
with square shoulders,
by P. Howie. Pink combs
and bangles by Tailpieces.
Left, second from top,
heavy silky knit sweater,
by Browns. bangles
and butterflies by Tailpieces.
Next, white quilted sailor hat,
by Jaspér Conran; navy wool coat
by Jaeger; string and leather gloves
by Aira; sailor brooch
and red drop earrings,
by Butler & Wilson.
Bottom, wool cardigan
over white piqué strapless top,
by Chloé. Huge leaf earring
and green stone, diamanté,
silver stalk and leaves,
by Ugo Corrani for Chloé.
All make-up by José-Luis,
and hair by Bruce at
Jean Marc Maniatis in Paris

the difference is...

rolled hair with a new twist

Whether it's rolled into a pony-tail, a chignon or swept up the way Garren at The Plaza, New York, does it here, the step-by-step is always the same: if you want a fringe, some curl, part front hair away, pin and leave until last.



casual but controlled

Take sections of hair, roll over fingers and secure with clips, taking care to keep each section smooth, 1. When the whole head is curled, each curl is heated with a blow dryer, 2. When cool, the clips are removed, the hair released and thoroughly brushed through, backwards and forwards, to get as much volume as possible, 3. The hair is swept up to one side and pushed into shape with comb and fingers by Bruce at Jean Marc Maniatis of Paris and held here by two butterfly pins by Tailpieces, 4. Make-up by Jose Luis.

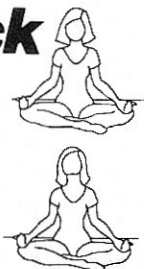


spot control

With more of you showing this year your figure may need help.

For your neck, showing beneath cut-out necklines, camisole tops, upswept chignons . . . Sit cross-legged, hands on knees, palms up, head erect, shoulders down, ears "up", stomach in. Drop head slowly to chest. Lift and drop back; then raise head again, keeping ears above shoulders until chin is at right angles to neck. Think of two spots under your chin. Try to push these spots up. Count to 10. Relax, repeat.

neck



upper arms



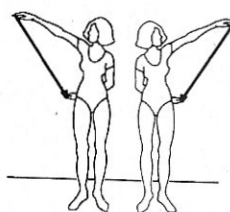
For upper arms, showing in summer sleeveless dresses, swimsuits, evenings . . . Work out with 3lb dumb-bells (more will over-develop the muscles). Lie flat with knees bent, arms extended wide at shoulder level holding dumb-bells resting on floor, turn palms up (do not turn palms in mid-air as this will cause strain on shoulders). Dumb-bells should be held naturally, not "locked" into position. Work 2 minutes.

For the hips, important with straight, slim skirts, slit skirts . . . Stand against the wall, with feet 4-5 inches



hips

away and attempt to "sit", small of back touching the wall, head up, knees bent, arms above head resting against the wall. Bend top half of body to one side, then the other without losing the "seated" position or moving the feet. Keep at it.



upper back

For the upper back, showing more in summer swimsuits . . . Grasp a stick behind you, first with fingers turned towards the body, then fingers facing out. Move the stick with finger-tip control from behind your back, far out to the left, then to the far right. 2 minutes.

For the ankles and toes, in summer sandals and peep-toe shoes . . . A quick sit-down tap dance, tapping first the toes, then the heels, until you can feel the muscles at the back of the calves responding as well as your ankles.



ankles and toes

the multiple choice diet

You know your own body best . . . so lose weight your way. It's all a question of a little dieting and a lot of exercising, which could be anything from disco-dancing to jogging. Here, three different plans at three different speeds.

2-week plan

If you'd rather work harder but for a shorter time, go for 10lbs in two weeks. It's also a good way to get a long-range diet off to a fast start. In fact, this plan is the basis of the other two.

Calories add up: the average woman burns around 2,000 Calories a day just living. Whether you avoid eating them or work them off — or both — it takes 3,500 Calories to lose one pound of fat. This 1,000 Calorie diet should help you to lose 5lbs of fat in two weeks and you will probably lose a few pounds of water as well. The key to the plan is exercise: a daily work-out increases your metabolism and tends to curb your appetite as well. Half an hour's jogging burns about 300 Calories so 12 days' jogging means another pound lost. Choose whatever exercise you enjoy — walking, dancing, skipping. The point is to get moving. This diet has been computer tested in the USA to make sure that it is nutritionally sound. It contains everything you need except iron: a supplement is recommended. Have at least one glass of milk or one carton of unsweetened, natural yoghurt each day for calcium, and include 2 teaspoons vegetable oil.

1,000 Calories a day

Breakfast, under 200 Calories

Plain yoghurt, or 2 eggs boiled, or poached, with 1 crispbread, plus $\frac{1}{2}$ grapefruit, coffee or tea without sugar or milk.

Lunch, under 300 Calories

Thin slice wholemeal bread with scraping of butter, and egg, tuna fish or ham salad, no mayonnaise, plus 1 glass skim milk.

Dinner, under 450 Calories

1 cup consommé with sprinkling of chives, $\frac{1}{2}$ chicken without skin, or 6oz grilled white fish with lemon and parsley, or 2 thin slices veal, or one of the low-calorie recipes here, plus a large portion of steamed courgettes,

carrots or spinach with lemon and herbs and a big salad.

Snack, under 100 Calories

Once a day, at teatime, or before going to bed, choose from:
1 bunch grapes, $\frac{1}{2}$ canteloupe melon, 1 apple, 1 orange, 1 small banana, 8oz skim milk.

Remember diets are for healthy people, so check with your doctor first.



3-week plan

Try this system if you don't have more than 10lbs to lose or if you have already lost 10lbs following the 2-week plan and are ready for a follow-up. First rule: don't stop exercising. If you have already lost some weight it is especially important. Follow the 1,000 Calorie diet plan but increase the Calories to 1,500 by adding, for example, a piece of wholemeal toast with a pat of butter at breakfast, a baked potato for dinner (with cottage cheese, not butter), lean red meat twice a week for lunch (not more than a 4oz serving), more chicken and fish at dinner, a glass of dry white wine with dinner.

4-week plan

At this speed you can lose weight just by sticking to a nutritionally sound eating pattern. If you exercise as well three times a week, you should lose 10lbs. Cut out all desserts, snacks, sugar, cheese, nuts, alcohol (with the exception of a glass of dry white wine at dinner), too much fat. Most women put on weight in this order: hips and thighs, stomach, arms, face. Expect to lose it in reverse order which means to get weight off your hips you have to be persistent. Don't confuse stretching and bending with exercise like running and swimming. Leg lifts and sit-ups will tone muscles but it's vigorous exercise that really works off fat.



IN THEIR
OWN FASHION no. 3

Margaret — "Miff" —
McEwen, daughter of the
late Sir James McEwen
and Mrs Kenneth Wagg,
will be twenty next May,
spends eighty per cent of
her time in the country
where she works as a glass
engraver, and comes to
London every week to see
friends, go to exhibitions
and shop.

Young
dressing
on a
budget



Out for a walk with the dog, main
picture, Miff McEwen wears a
jacket in the new McEwen tartan
designed by her father, the late
Sir James McEwen, as head of the
clan, with a scarf in traditional
McEwen tartan, over red sweater.
For evening she likes shine: above,
paillettes from Ace and shiny
blazer from Strawberry Studio —
perfect for disco dancing





"Balancing my budget is a real problem: buying glass is so expensive, clothes have to come second." Her solution is to go regularly to Miss Selfridge and to scout around department stores for bargains - all made easier because she's a standard size 10. She keeps a separate saving account for her dream: to have a white fox fur coat.

Her taste is very definite: she prefers skirts to trousers, dislikes army coats and cardigans, loves satin and boots - which she gets from Russell & Bromley - but isn't too fond of handbags: "They get in the way and always leave them in buses." Accessories are important to her and she buys a lot of junk jewellery.

She never exercises: "It's too boring. If I put on weight I simply cut down on food." She washes her hair with Vidal Sassoon shampoo after conditioning with Azurée Herbal Pack Hair Conditioner by Estée Lauder which she leaves on "for at least half a day". She uses Vichy Cleansing Milk and Helena Rubinstein Mascara Remover Pads, and in the morning she splashes her skin with lots of cold water.

Walking in the park, below, Miff McEwen wears a cream silk suit from Miss Selfridge. For informal dinners she wears the skirt with a cream silk shirt and belt, and in the winter changes the jacket for a wool checked one from Stirling Cooper, far left. In town, left, in a mulberry skirt and shirt from Miss Selfridge which work all year round. She adds a cream knitted waistcoat for warmth in cold weather





She uses make-up mostly on her eyes, especially at night, plus a bit of lip gloss but never foundation: "It makes my skin feel so dry." At the moment her favourite scent is Opium by Yves Saint Laurent.

This is an important year for her: she is moving into her own house where she will have a big showroom for her work and will also exhibit the work of her friends, mostly painters.

When she's working, Miff McEwen wears a T-shirt and jeans, hair brushed back from her face which she has to cover with mask and glasses to prevent dust getting into her throat and eyes. "The concentration is so great I only work for two hours at a time. Then I go for a walk with the dogs or listen to music."



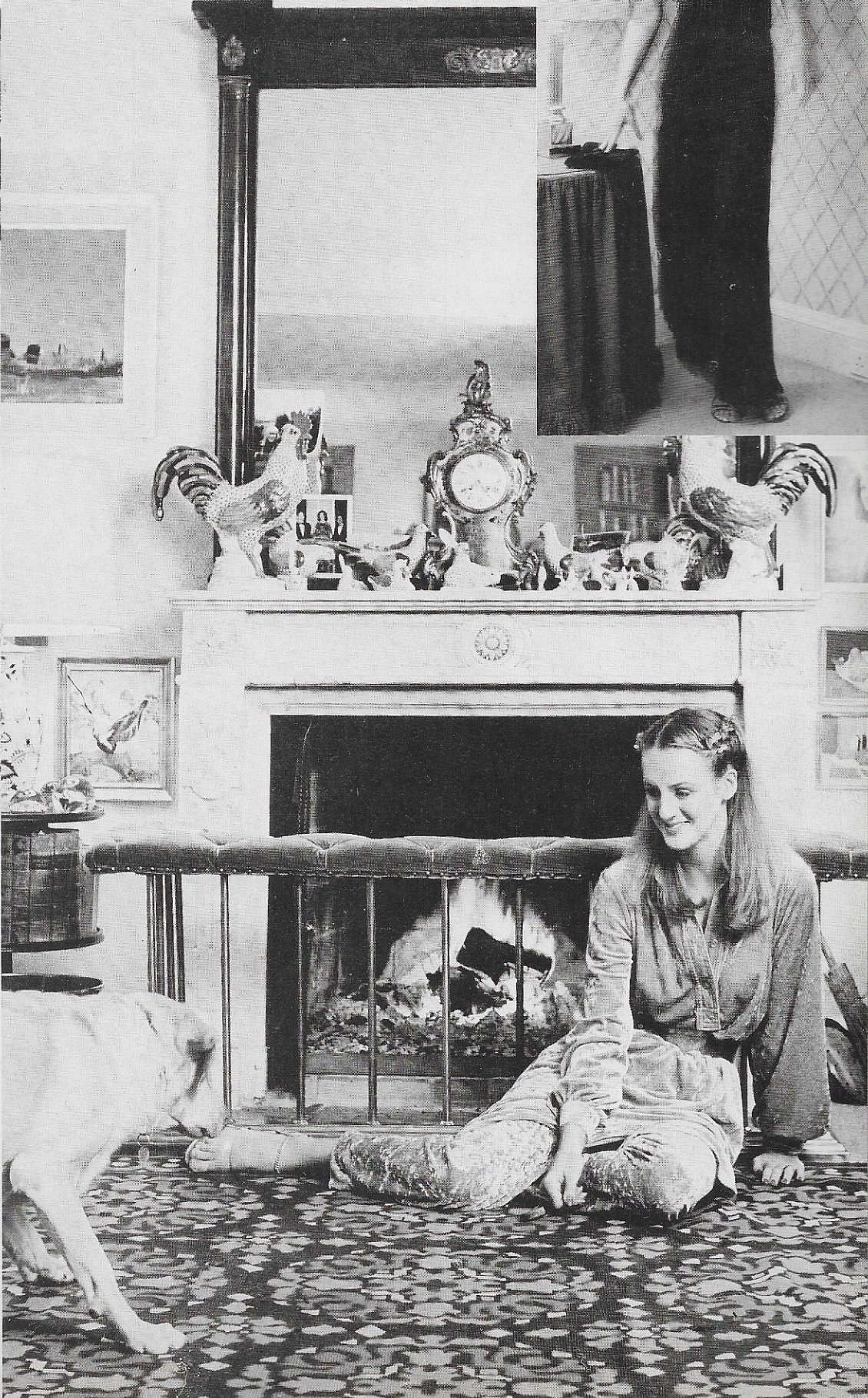
Left, painting in watercolours, she adds a huge red pullover from Whistles and quilted red shiny boots.

After lunch she usually reads, above. Dress and waistcoat are from Miss Selfridge. The belt, by Hermès, used to belong to her mother.

For evenings at home, right, panne velvet tunic and trousers from Spectrum, gold belt.

Long sleek black dress, inset right, perfect for formal parties, and needs no accessories.

All pages, hair by Richard at Leonard; make-up by Atalanta Massimo





furs '79

*-the difference is
understatement*

**The newest fur coats
are for day-
the fur on the inside,
a rich lining
to leather, corduroy.**



JACKETS: HOODED ELEPHANT CORD
LINED WITH GUNACO . . . LEATHER WITH
CURLY KALGAN LAMBSKIN LINING. Hip-
length jacket, left, single-breasted beige
elephant cord; huge hood, fur-trimmed, Gunaco
fur lining, by Berger Christiansen for Hermès.
Camisole: mustard viscose knit, fine shoulder
straps, by Daily Blue. Trousers: high waisted,
pleated, tapering in tobacco suede. Belt: wide
patent yellow leather, by Chris Trill. Jewellery:
gold ear-drops; topaz encrusted lizard brooch,
by Butler & Wilson.

Short, square-shouldered, burgundy leather,
this page, reversing to Kalgan lambskin, turn-
up cuffs, by Austin Garrett. Blouse: peach
crepe de chine, wrap blouse, with shoulder pleats,
full sleeves; trousers: high waisted, pleated, with
ankle slits, in textured grey shot cotton; both by
Il Sander. Jewellery: smoke grey glass ear-
drops, by Butler & Wilson. Silver gilt bangles, by
Ken Lane

furs '79





**COATS: PALE COR-
DUROY, LINED IN FAKE
FUR.** Leather-trimmed
honey cord, *left*, with
toggle fastening, patch
pockets, detachable hood,
single-breasted, lined with
fake pale yellow fur, by
Hermès. Sweater: pebble
grey cashmere by Pringle.
Skirt: straight beige silk,
off-centre inverted pleat, by
Cygne for Foruis. Belt: tan
leather embossed double
cowboy belt, gilt buckle, by
Meenys. Jewellery: gold
ear-drops; brass horse-
head pin, by Butler & Wilson.
Coat in pale beige cord,
right, gold-buttoned, with
wide lapels, unattached
creamy-pink squirrel lining,
by Chloé. Dress: pale
yellow crepe de chine, cap
sleeves, V-neck, buttons all
down the front, by Cygne
for Foruis. Belt: wide red
shiny leather, by Chris Trill.
Gloves: red leather, by Kir.
Jewellery: red snake-coiled
earrings, by Butler & Wilson.
Hair, throughout, by Simon
at Schumi



*Arriving at work, below,
in her Mini: "a Traveller
because I'm always giving
people a lift home
and loading it
with endless props
for sittings."*

*Sheila Wetton wears
a hip-length jacket,
in parma violet wool crepe,
which can be worn open
or wrapped with a belt;
black skirt, violet
and white polka dot
silk scarf. All
by Maureen Baker*



*Choosing clothes to be
photographed, right, she
wears a slim navy blue
skirt with slit pockets
by Maureen Baker,
navy and white spotted
crepe de chine tunic
and tie by James Drew,
which has a matching
pleated skirt
for summer. White cotton
blazer by Jaeger*

Dressing for a working life



Sheila Wetton, fashion editor at *Vogue* for over twenty-five years, was Molyneux's favourite model.

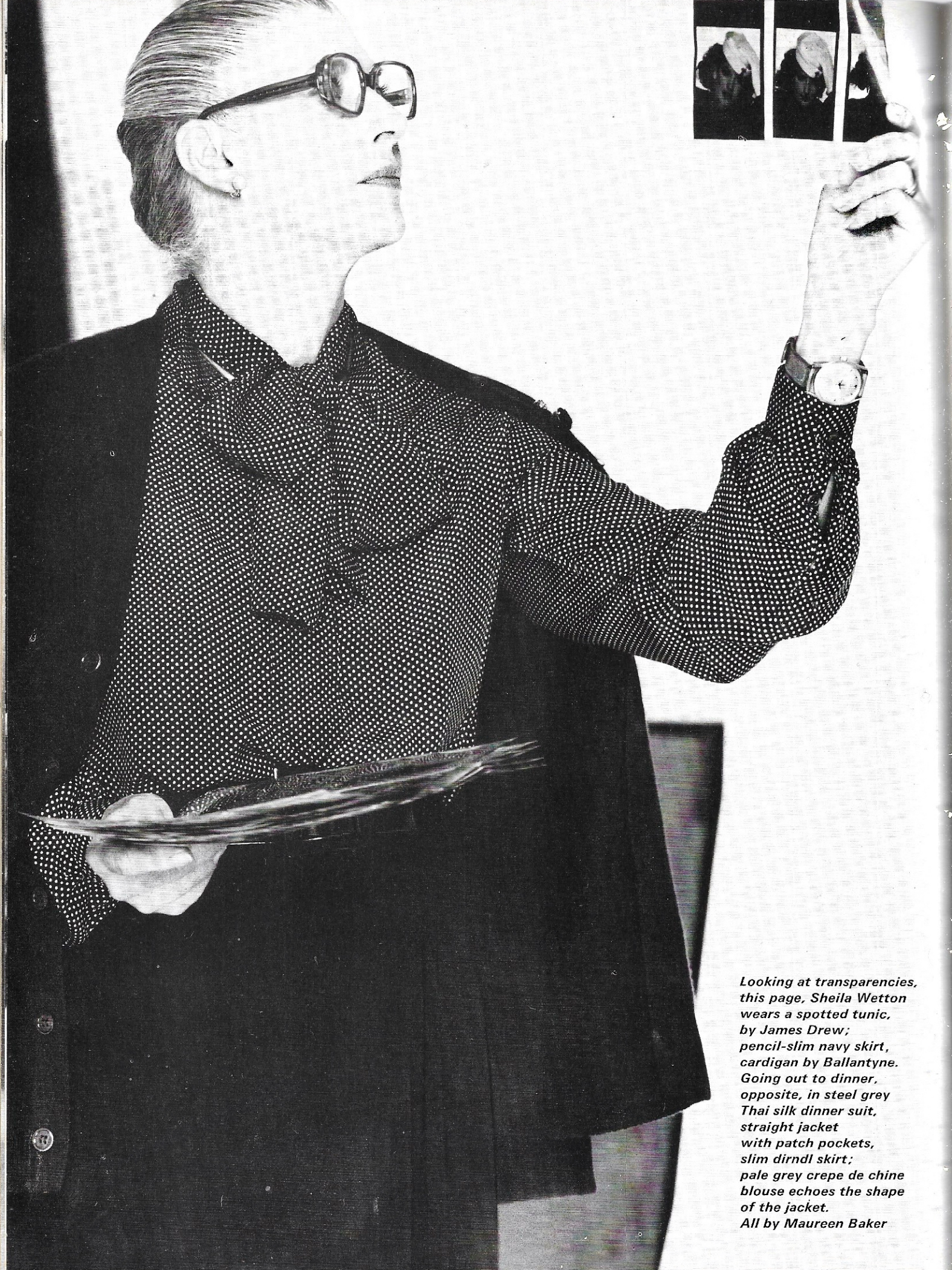
Her life is now divided between her work and home in London and weekends in Sussex where she gardens, cooks and enjoys her favourite relaxation, "just standing, looking, staring and chatting up the birds and roses".

She plans her wardrobe around separates in neutral colours, plus black, navy and burgundy, for the simple reason that they work together better than mixes of hard, primary colours. "I can wear a navy or black skirt with my parma violet jacket or white cotton blazer, and I love all the blues - periwinkle, powder, sapphire." Looking towards the autumn and the new, hot reds, she says, "I can't wear red, but I'll certainly add a red cardigan to my collection of cashmere cardigans in all the basic colours."



Out photographing in fine wool navy cashmere coat, cut straight with slit pockets, inset sleeves, and silk jersey skirt in navy blue, by Maureen Baker. Navy blue and white spotted tunic by James Drew can be worn tucked in or belted

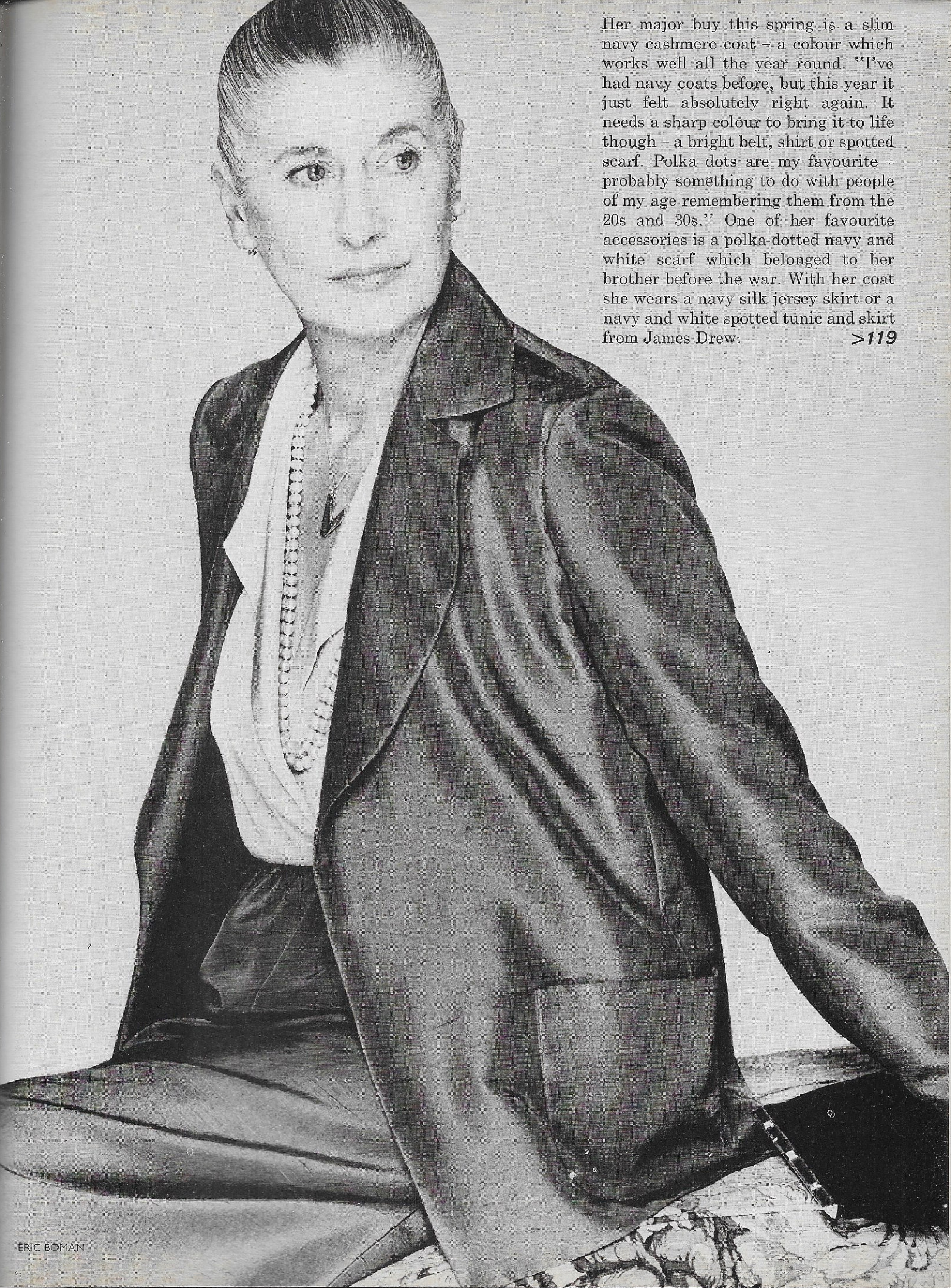
IN THEIR OWN FASHION no.4



Looking at transparencies, this page, Sheila Wetton wears a spotted tunic, by James Drew; pencil-slim navy skirt, cardigan by Ballantyne. Going out to dinner, opposite, in steel grey Thai silk dinner suit, straight jacket with patch pockets, slim dirndl skirt; pale grey crepe de chine blouse echoes the shape of the jacket. All by Maureen Baker

Her major buy this spring is a slim navy cashmere coat – a colour which works well all the year round. “I’ve had navy coats before, but this year it just felt absolutely right again. It needs a sharp colour to bring it to life though – a bright belt, shirt or spotted scarf. Polka dots are my favourite – probably something to do with people of my age remembering them from the 20s and 30s.” One of her favourite accessories is a polka-dotted navy and white scarf which belonged to her brother before the war. With her coat she wears a navy silk jersey skirt or a navy and white spotted tunic and skirt from James Drew.

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PATTERNS

money savers

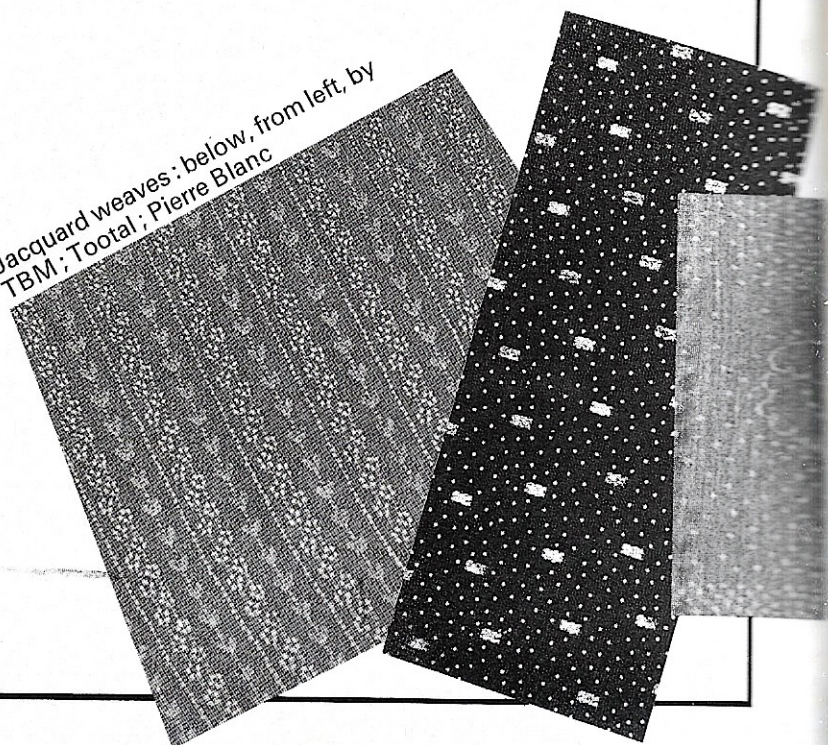
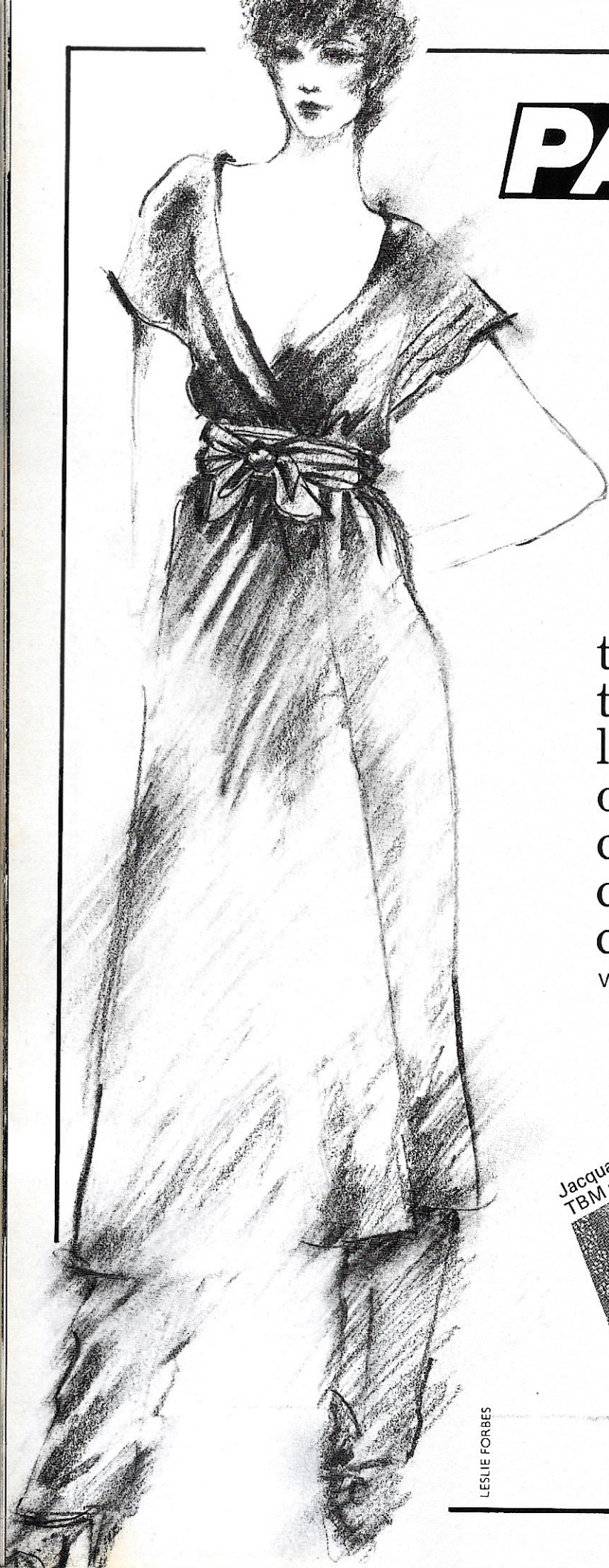
to make
or have made
for you...

the wrap dress – and tapered trousers – make it long or short, wear it with obi sash in clashing contrast colour. Choose crepe de chine, crepe, crepe back satin.

Vogue pattern, no. 2040, £2

Jacquard weaves: below, from left, by
TBM; Tootal; Pierre Blanc

LESLIE FORBES



FABRIC

the news is: cool, light airy fabrics in bright primary and fruit colours for summer... red hot pepper, ginger, tabasco for autumn with plaids, double cloths, cloqués, double jacquards.

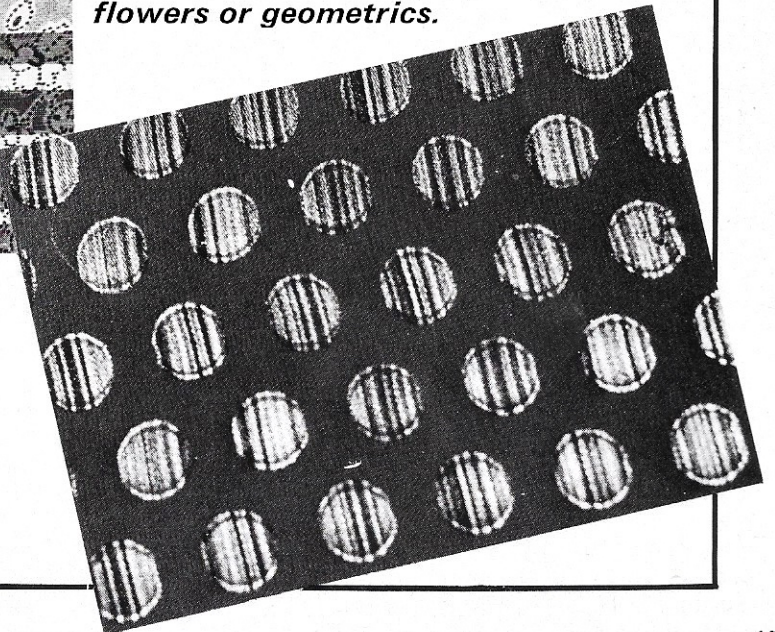
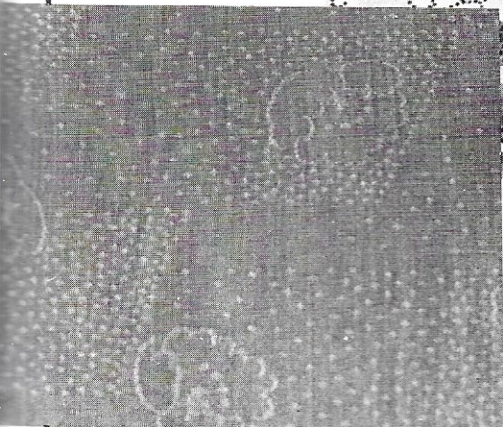
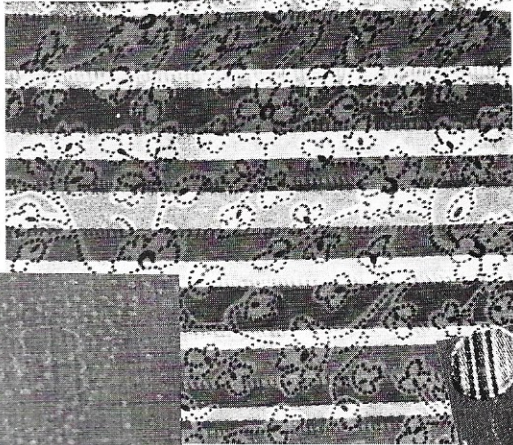
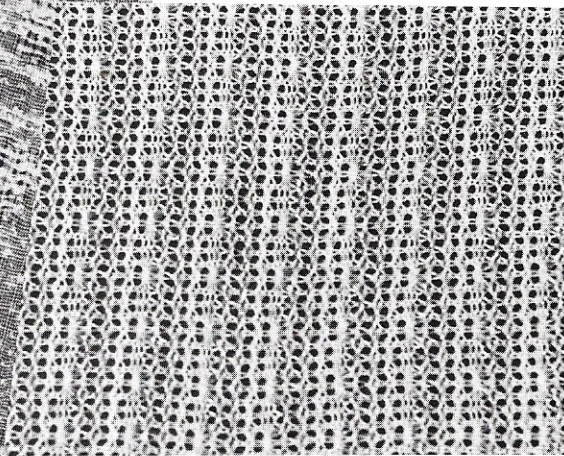
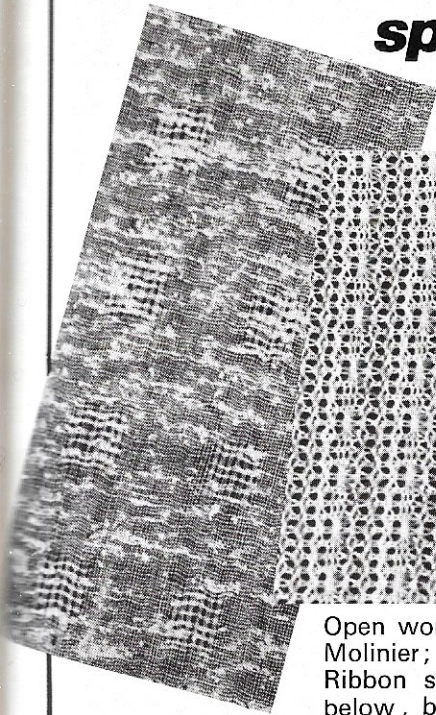
the '79 difference...

spring/summer

Fabrics will be the softest muslin . . . drifts of spotted voile . . . fine silky jersey . . . smooth lustrous wool . . . thin creamy knits . . . finest table-cloth damask . . . cloqué, crepe de chine, silk satin . . . plus softest suede and leather. Colours – the summer fruits: tones of crushed blueberry, loganberry, blackcurrant with a slice of honeydew. Plus: the bright primary colours: scarlet, sapphire, emerald, violet, fuchsia. White with a topping of palest cream completes the summer picture.

Cottons are soft, thin, see-through, iridescent – fabrics that gather away to nothing . . . butter muslin dyed in dark, juicy colours . . . Spotted voiles in water-ice colours or printed with dark rich flowers . . . Softer, more transparent cellular cottons, either printed or plain . . . Thin, clinging cotton jerseys . . . Finest damasks woven in clusters of widely-spaced flowers or neat little geometrics . . . Cotton jacquards in flowers or geometrics.

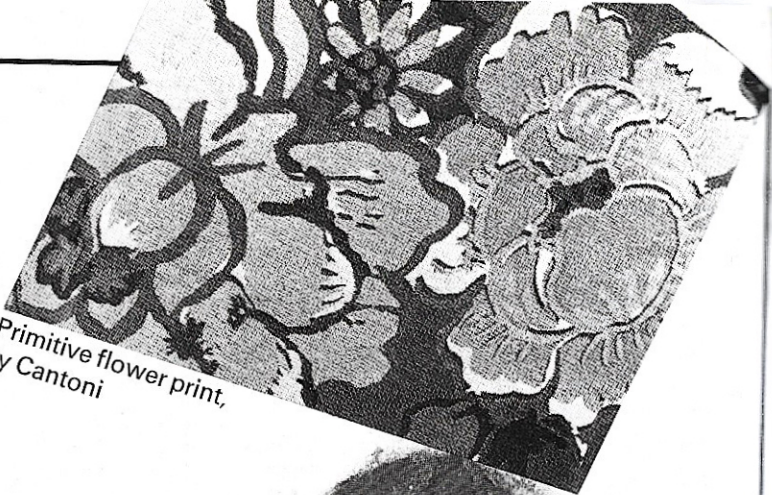
Open work weaves: above left, by Gilbert Molinier; above right, by Tricot-France. Ribbon striped and spotted silk chiffon; below, by Sfate & Combier; below right, by Bucol



The wrap skirt...
straight, gathered into
waistband, front and
back... loose fitting
shirt over blouson
halter top. Make it in
crepe, crepe de chine or
jersey.

Vogue pattern, no. 1993, £3

Primitive flower print,
by Cantoni



LESLIE FORBES

Linens and cottons for coats, jackets, skirts – loosely woven hopsack weaves in natural or paintbox colours . . . basket or herringbone woven linens in natural tones.

Summer knits: the lacy cobweb looks of last summer change to more sporty chevrons, checkerboards and ribs . . . Look for pure creamy cottons for classic cricket sweater designs or for knits in stocking stitch with an overcheck of shining viscose . . . Heavy loosely knitted silky rayons in blackcurrant and loganberry, or cream and biscuit . . . Fine multi-coloured sherbert stripes . . . Fine gauge jerseys more fluid than ever to gather and pleat . . . Silky yarns woven in jacquard designs of flowers and birds . . . Thinnest transparent fishnets in rich fruit shades sometimes shot with metallic thread . . . Heavier weight silky jerseys woven in matt and shiny diagonal stripes.

Summerweight wools – smooth summer flannels and lightweight facecloths topping rich, dark fruit colours . . . Soft airy basket weaves and woven stripes in deepest blueberry and cream . . .



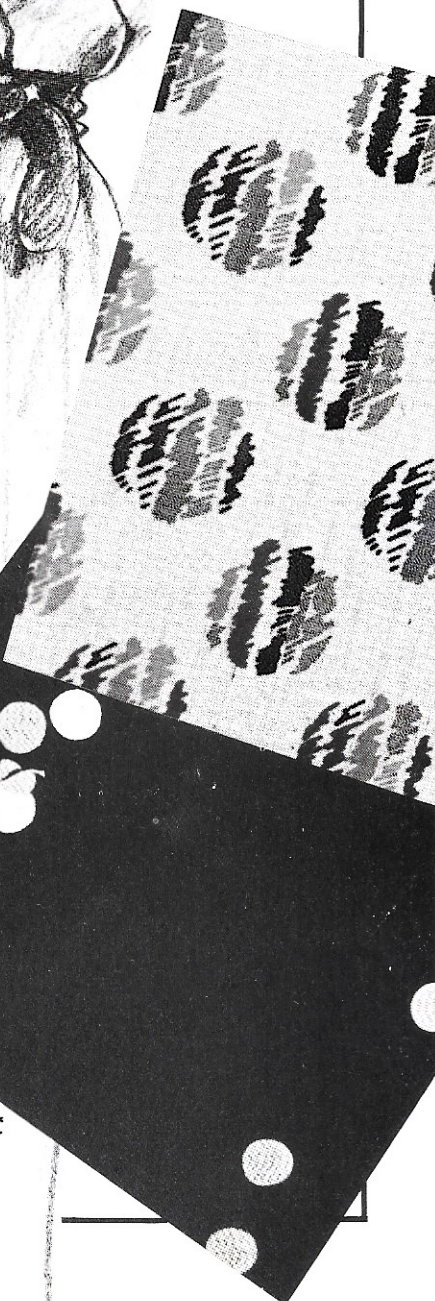
The soft, easy shirt dress... make it long or short with shoulder yoke, patch pockets... in crepe de chine, raw silk, wool crepe or broadcloth...

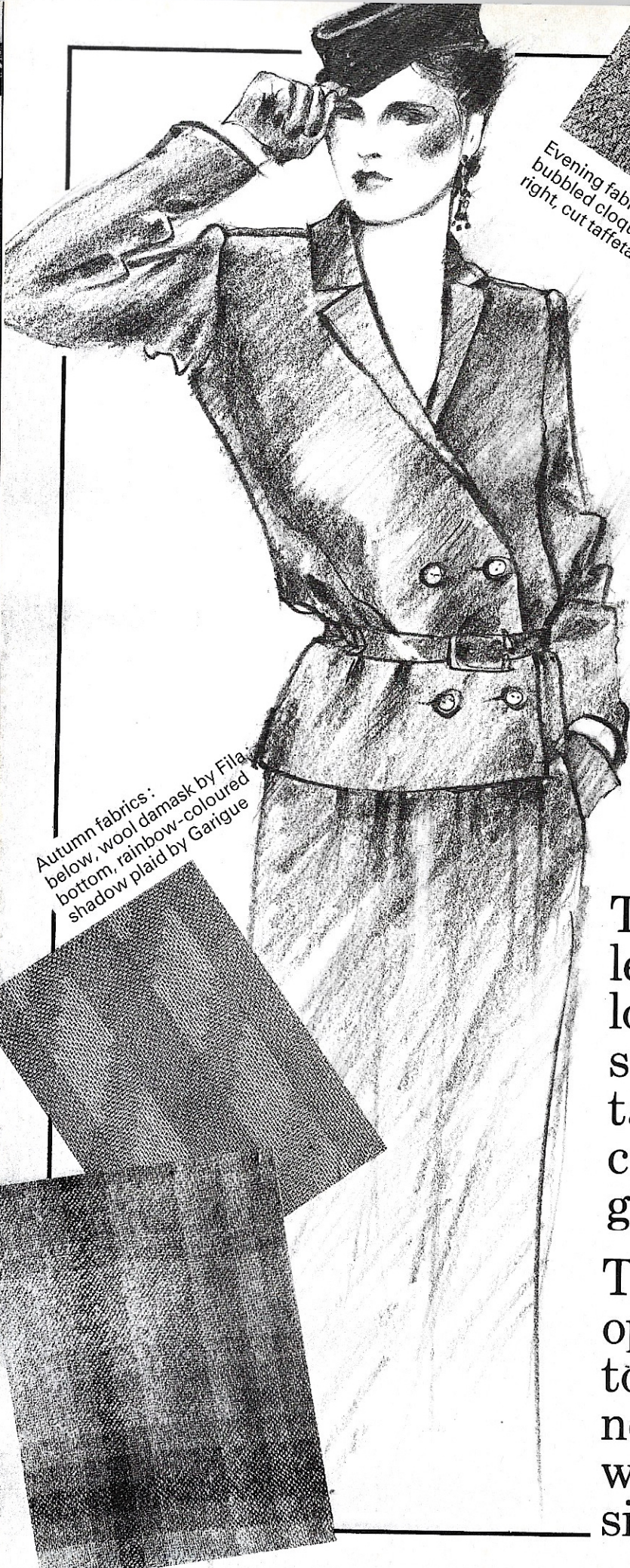
Vogue pattern, no. 2069, £1.75

make it edged with top stitching, shoulder pads; loose, short-sleeved bodice, straight narrow slit skirt in lightweight wool flannel, gabardine, challis.

Vogue pattern, no. 7291, £2

Sunspots on silk, above right,
and on crepe de chine, above





Evening fabrics: above left, bubbled cloque, by Bianchini; right, cut taffeta, by Bucol

Autumn fabrics: below, wool damask by Filat; bottom, rainbow-coloured shadow plaid by Garigue

Fine clotted cream bouclé tweed and softest unbrushed mohairs . . . Light openweave stripes and checks in pale peaches and cream or in darker tones of crushed berries . . . Co-ordinating checks, stripes and plains in pale sugar colours or the deeper shades of blueberry or blackcurrant.

Prints: summer flowers – large shady flat petalled flowers, scattered on pale coloured grounds . . . sun-splashed leaves and vivid tropical blossoms . . . primitive flower shapes in bold primary colours on neutral backgrounds . . . small intertwined leaves, flowers and stems . . . summer fruits – strawberries sprinkled on sugar-coloured cottons . . . clusters of glistening berries on pale ice or dark fruit juice coloured

The double-breasted suit, left... padded shoulders, loose-fitting jacket... slim, straight, slit skirt or tapered pants. Choose corduroy, linen, flannel, gabardine, tweed.

Vogue pattern, no. 7277, £2

The narrow, neat suit, opposite... jacket cut close to the body, belted into a neat waist... straight wrap skirt. Choose raw silk, gabardine, linen.

Vogue pattern, no. 7331, £1.75



backgrounds . . . bunches of ripe cherries in milk. Sunspots – cream soda coloured silks, rayons and cottons splashed with spots . . . rippling crepe de chine printed with tiny bubbles . . . sunshowers of raindrops on silky rayons.

autumn/winter

New textures: fabrics with a raised surface but no bulk . . . plaids are given a new dimension with brushed, knobby or bouclé threads . . . smooth double cloths in rich dark tones with knots of bright colour woven through . . . puffy cloqués or cloqué stripes on crepe de chine . . . double and triple jacquards and damasks . . . The iridescent look continues in silk, cotton and now in wool. Lurex and metallic yarns play an important role in evening fabrics, softer and more glamorous than ever.

Look out for the luxury fabrics: pure silk jersey . . . new blends of silk and wool . . . embossed, embroidered or pure silk velvets . . . cashmere knits

Colours—new rich red hot colours: pepper red, ginger, tabasco . . . Plus warm cranberry, bright jade, petrol, all tones of grey, black.

Prints: the best are the soft random brush-strokes on tapestry coloured grounds . . . fine stippling, plaids, diagonal stripes, hunting scenes and wild animals make the rest of the news. New-est of all – prints on silk jacquards.

Brush stroke leopard print, left, by Bini; rich cut embossed velvet below, with Lurex by Giron Frères

LINGERIE '79-

the difference is...softer fabrics, softer line...

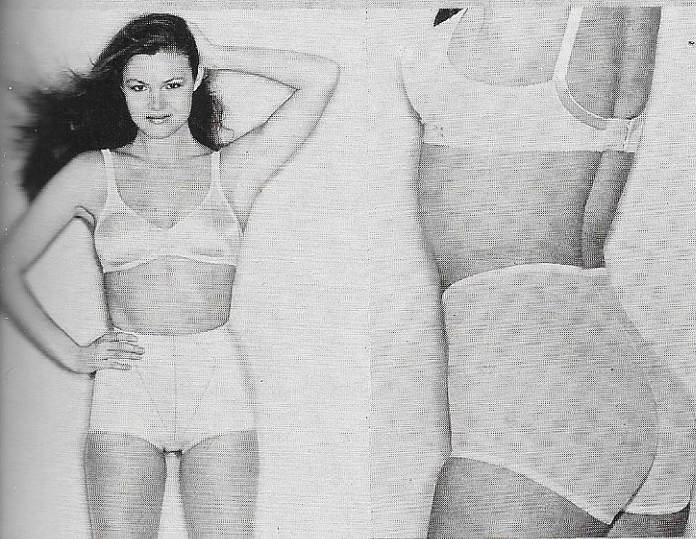
Lingerie in skin tones to work with every part of your wardrobe: light



Sheer honey lace-edged plunge-bra, *above and inset*, with moulded cups, sizes 32A-36B; long-legged sheer nylon/Lycra lace-edged honey bottom-and-hip-shaper, with reinforced gusset and centre-back seam, sizes medium-extra-large; both by Silhouette. Hair, throughout, by Pat at Vidal Sassoon

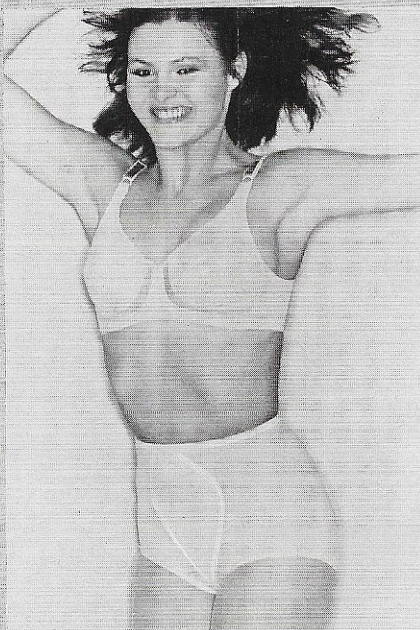
BERNDT BRENNEN

and prettily decorated bras to show through transparent blouses; deeply V'd or with half-cups for the most décolleté dresses; for tennis or jogging, with



Skin-coloured sports bra, *left and below left*, in laminated cotton, with Lycra mesh under cups for freedom of movement, sizes 32A-38C, by Berlei. Light-control sheer nylon/Lycra skin colour bottom-shaper, shaped centre-back seam and reinforced panels, sizes S-L, by Warners. Underwired half-cup honey plunge-bra, *below right*, with scalloped and lace edging, sizes 32A-38B, by Gossard. Straight honey half-slip on light-control basque, rounded shirt-tail hem, by Kayser

Moulded skin-coloured Lycra/nylon bra, *above left*, sizes 32-38B; medium-control skin-coloured stretch nylon/Lycra bottom-shaper, sizes 25-30 in; both at Marks & Spencer



panels for free movement; smooth bottom-shapers that give a firm rounded line.

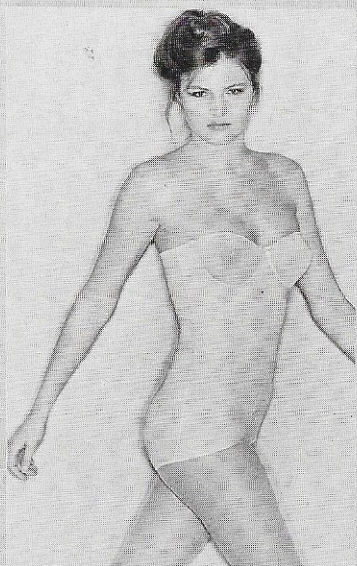
the difference is...softer fabrics, softer line

Skin-coloured straight strapless bra-slip, *right*, with rounded slit hem, in anti-static nylon, sizes 10-16, by Kayser. Brown leather court shoes, at Charles Jourdan. Sheer tights, by Elbeo



Body-shapers for all-over control: the ruched tops, low-backed evening dresses;

LINGERIE '79-



Skin-coloured medium-control nylon/Elastane all-in-one body-shaper, *above*, underwired moulded bra, sizes 34A-36C, by Silhouette. Sheer-cupped medium-control body-shaper, *below*: suspender buttons, low-cut back, reinforced stomach panel, all-over CD monogram patterning; sizes 34-44; sheer stockings; both by Christian Dior. Brown leather courts, at Charles Jourdan

under-skin for the barest sundresses, camisoles,
a strapless bra-slip for summer's gauzy dresses

How do you become a beauty therapist

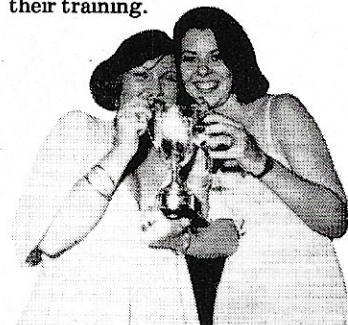
Since 1961 The Christine Shaw Company has been helping students of all ages to embark on a career in Beauty. Today The Christine Shaw College of Beauty Therapy is one of the world's most successful Beautician Training Establishments instructing students from all over the world. Christine Shaw diplomas are internationally recognised as a passport to success in the Beauty Business.



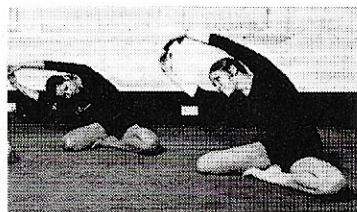
the form of a silver cup. A Presentation Party is held at the end of each term for all the students, their friends and families. It is at these parties that all the awards and diplomas are presented.

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REAL-LIFE FASHION GUIDE

Knitting '79

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IN THEIR OWN FASHION no.4

Dressing for a working life

<107

She has always worn the same sort of clothes and her ideas have changed little over the years. "Classic, interchangeable clothes go on and on. Last year's clothes were large and layered; this year the look is lean and uncluttered, which I love. I think British fashion is wonderful now . . . Jean Muir's clothes are beautifully made and would hold their own anywhere."

Sticking to her theory that fashion should be as simple as possible, she keeps accessories and jewellery uncomplicated and to the point . . . "Pearl earrings, my V for *Vogue* pendant given to me by my friends after twenty-five years as a fashion editor, and a beautiful diamond watch which was my mother's." Other invaluable accessories are Paris House wrapped suede belts "which make you hold your waist in", scarves, and a soft, squashy handbag, as big as a trunk. "I seldom wear hats as they are difficult with glasses, but love the little pillboxes now."

"In my day you never cried – it was too painful when your mascara ran..."

Her hair and beauty routine is simple. Sheila Wetton has kept the same hairstyle since her modelling days, arranges it herself, but has it cut regularly.

She and her husband went to Majorca every year for the swimming: "Marvellous exercise. I miss it, which is why I'm getting out of shape and wear trousers less and less. Luckily, my job involves a lot of walking, up and down stairs and pounding the streets visiting manufacturers." She uses an Elizabeth Arden cleanser, soap and water, and Nivea Lotion as moisturiser. Almay make-up as she has a sensitive skin, a little Revlon blusher and Rimmel black mascara . . . "In my day you never cried – it was too painful when your mascara ran."

In the evenings she enjoys television, "Lillie was wonderful, I wish they'd do it again," or going to the ballet and opera. Maureen Baker's slubbed grey silk dinner suit with a pale grey crepe de chine blouse is ideal for such occasions. "For less formal evenings, I sometimes wear trousers with a tunic top . . . I have a beautiful kingfisher blue silk tunic dress by Bruce Oldfield. It's not a colour I usually wear, but it looks perfect over black satin pants."

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The editors of the Vogue Real-Life Fashion Guide wish to thank the designers, manufacturers, shops, and beauty experts whose time and effort made this publication possible. We are not able to list the stockists of individual garments and accessories mentioned but, here, the manufacturers and shops included:

ACCESSORIES

ADRIEN MANN: Selfridges, London; Rackhams, Birmingham.
ANDREA PFISTER: Rayne, 15 Old Bond St, W.1; 57 Brompton Rd, S.W.3.
BROWNS: South Molton St, W.1; 6c Sloane St, S.W.1.
BUTLER & WILSON: 189 Fulham Rd, S.W.3; Harvey Nichols.
CHARLES JOURDAN: 47 Brompton Rd, S.W.3; Harvey Nichols.
CHRISTIAN DIOR: 9 Conduit St, W.1; Harrods; Harvey Nichols; Stephanie de Luxe, 10 Allandale Rd, Stonegate, Leicester; Pastiche, 14 Brook Parade, Chigwell, Essex; Bianca, 28 Elm Hill, Norwich, Norfolk.
CHARNOS: Selfridges; Harrods.
CHRIS TRILL: Christopher Trill Shop, 17 Catherine St, W.C.2; Harrods; Harvey Nichols.
CINGULA BELTS: Bombacha, 104/106 Fulham Rd, S.W.3; Janet Ibbotson, 7 Pond Place, S.W.3.
ELBEO: Selfridges; Harrods.
FASHIONWAYS: Army & Navy, S.W.1; Bus Stop, 3 Kensington Church St, W.8 (and other main branches); Selfridges.
FENDI: Browns, South Molton St, W.1; 6c Sloane St, S.W.3.
GEOFFREY BEENE: Rayne, 15 Old Bond St, W.1; 57 Brompton Rd, S.W.3.
GUIDO PASQUALE: Midas, 72 Bond St, W.1; 36 Hans Crescent, S.W.3.
HALSTON: Rayne, 15 Old Bond St, W.1; 57 Brompton Rd, S.W.3.
HEAVEN: Panache at Harrods; Browns, South Molton St, W.1; 6c Sloane St, S.W.1; Burns, 55 George St, W.1.
HERBERT JOHNSON: 13 Old Burlington St, W.1; Harrods; Harvey Nichols.
IL BISONTE: Browns, South Molton St, W.1; 6c Sloane St, S.W.1.
IVORY: Skincraft, 100 New Bond St, W.1.
INGERSOLL: all branches James Walker, H. Samuel and Northern Goldsmith.
KEN LANE: 30 Burlington Arcade, W.1; 50 Beauchamp Place, S.W.3.
KIR: all John Lewis Partnership stores; Dickens & Jones, W.1; Fenwicks, Brent Cross; Rackhams, Birmingham.
LIBERTY: Regent Street, W.1.
MANOLO BLAHNIK: 49 Old Church St, S.W.3.
MAUD FRIZON: Browns, South Molton St, W.1.
MEENYS: 241 Kings Rd, S.W.3; 163 Draycott Avenue, S.W.3; 197 Kensington High St, W.8.
MARY QUANT FOR DOLORES: Harrods; Selfridges; Dickens & Jones, Cresta House, 38 Parliament St, Harrogate.
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MULBERRY CO: Browns, South Molton St, W.1; 6c Sloane St, S.W.1; Whistles, 111 Walton St, S.W.3 (and branches); Liberty, London, W.1; Formula, 59 Beauchamp Place, S.W.3 (and branches); Crocodile, 102 Bond St, W.1 (and branches); Zig Zag, Bath; June Daybell, Cheltenham; Brown Thomas, Dublin.
OTTO GLANZ: Selfridges; Dickens & Jones; Harrods; John Lewis branches; Fenwick, Bond St, W.1.
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PRETTY POLLY: Selfridges.
RAYNE: 15 Old Bond St, W.1; 57 Brompton Rd, S.W.3.

RUSSELL & BROMLEY: 24 New Bond St, W.1; 64 Kings Rd, S.W.3; 45 Brompton Rd, S.W.3.
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TIMEX: branches of James Walker; branches of H. Samuel.
VENTILO: Howie, 138 Long Acre, W.C.2; Joseph, 16 South Molton St, W.1; 21 Brompton Arcade, S.W.3;

FASHION

ACE: 51 South Molton St, W.1.
AUSTIN GARRITT: 20 Kingley St, W.1.
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 Robina 184 New Bond St, W.1; 18 Park Rd, N.W.1; Feathers, Hans Crescent, S.W.3.
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JANE CATTILIN: Wardrobe, 17 Chiltern St, W.1; Simpson, Piccadilly, W.1; Harrods; Taylor & Hadow, 37 Beauchamp Place, S.W.3.
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WENDY DAGWORTHY: Harvey Nichols; Taylor & Hadow, 37 Beauchamp Place, S.W.3; Roxy, Kensington Church St, W.8; Acrobat, 15 South Molton St, W.1; Howie, 138 Long Acre, W.C.2; The Clothes Shop, Weybridge; Clangers, Wolverhampton; Ricky, Beaconsfield; Scotts, Cheltenham; Pat Crowley, Dublin.
DAILY BLUE: Joseph, 16 South Molton St, W.1; Brompton Rd, S.W.3; Howie, 138 Long Acre, W.C.2; Medina, West Halkin St, S.W.1.
JAMES DREW: 3 Burlington Arcade, W.1.
MARCEL FENEZ: Harrods; Harvey Nichols; Selfridges; Just Looking, Regent St, W.1; 88 Kings Rd, S.W.3; 494 Oxford St, W.1; 5 Brompton Rd, S.W.3; Aida Ashe, Giffnock, Glasgow; Ambers, Amersham; Dorothy Rowley, Walsall; Kendal Milne, Manchester; Fenwick, Newcastle.
FRAGILE: Elle, 92 New Bond St, W.1; Brompton Rd, S.W.3; Manchester, Reigate and Brighton.
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MISHAP: The Shop at Michaellea, 44 Harrington Rd, S.W.7.
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ZORAN: Browns, South Molton St, W.1; 6c Sloane St, S.W.1.

FURS

British Fur Trade Association, 68 Upper Thames St, E.C.4; **Bradleys** at Harvey Nichols; **Harrods.**

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BOOTS: Regent St, W.1 and branches.
BIBA: Conduit St, W.1.
ELIZABETH ARDEN: New Bond St, W.1.
LEONARD: 6 Upper Grosvenor St, W.1.
HUGH & ALAN: 161 Ebury St, S.W.1.
VIDAL SASSOON: Grosvenor House, Park Lane, W.1; 171 New Bond St, W.1; 130 Sloane St, S.W.1; 44 Sloane St, S.W.1; 60 South Molton St, W.1; Barber Shop, 56 Brook St, W.1.
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